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## JUNE 14



M.E. Little

VOLUME 10 • NUMBER 5

JUNE  
1946  
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FLAG DAY

UNITS ON FLOWERS, FISHING — FLAG DAY PLAY — INDEX

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## Junior ARTS & ACTIVITIES

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# THE LETTER BOX

This department is calculated to add to Junior Arts and Activities' usefulness to you. Each month we shall answer as many of your questions as possible in these columns. In addition, each question received will be answered by a personal letter.

To give you the benefit of the knowledge and opinions of more than one individual, we have planned that your questions shall be answered in alternate issues by Netta Dresser, long a contributing editor of Junior Arts and Activities, and by our editor.

Address all questions to the Editor, Junior Arts and Activities, 4616 North Clark Street, Chicago 40, Illinois.

Dear Editor:

Will you please tell me where I can get material and pictures about Indians of the United States and Iowa in particular. I should like free material or that of very small cost.

M.Z., Iowa

Picture Material: *Indian Village Cut-Outs*, No. 8307 (Milton Bradley Co., Springfield 2, Mass., 50c); *American Indian Cut-Outs*, No. 501 (Beckley, Cardy Co., 1632 Indiana Ave., Chicago, 50c); *Indian Life* (Informative Classroom Picture Series, Picture Reference

Library, Grand Rapids, Mich., \$2.80); *American Indian Life* by Rhode and Coon (University Press, 1066 U.P. Station, Des Moines, Iowa)

Maps: *Indians of the U. S.* (Friendship Press, 156 Fifth Ave., New York, 10, 25c)

Booklets: *America's Indian Background* by Walker (Southwest Museum, Highland Park, Los Angeles 42, Calif., 30c); *This Is the Indian* by Dexter (Friendship Press, 25c). fifth-grade upward; *My Indian Picture Story Book* by Niedermeyer (Friendship Press, 50c, present-day Indians.

Dear Editor:

I have found a woeful lack of material for the United Nations unit I propose to teach my sixth grade. Could you help me find material that specifically refers to the U.N.O. to supplement the material I already have on the individual members of the U.N.O.?

A.M.J., California

We believe you will find the following

helpful to you: study kits published by the United Nations Information Office, 610 Fifth Avenue, New York 20. These appear to follow the pattern which you described, and they have been prepared expressly for school use.

Dear Editor:

Will you please send me a list of games suitable for children 9-13 years old in grades 4A-6B?

C.G.B., New York

*The Chinese-American Song and Game Book*, A. Gertrude Jacobs, comp.; A. S. Barnes and Co., 67 West 44 St., New York, 1944, \$2.50

*Games For Children*; National Recreation Association, 315 Fourth Ave., New York 10, 1943, 50c

*Heel and Toe or a Do-Si-Do*, Grace H. Johnstone, comp.; American Recraft Co., Wenersville, Pa., 1944, 75c

*Games, Dances and Activities*, Fred L. Bartlett; Noble and Noble, Inc., 100 Fifth Avenue, New York, 1939, \$2.00

*Fun With Puzzles*, Joseph Leeming; (Continued on page 2)

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It requires about a month to do the necessary research and send you a reply to your letter. So we suggest that you write early so that you will experience no delay when school opens in the fall.

Make all requests as specific as possible; state the grade or grades you teach; give us any additional information you believe will be helpful in giving you the material you wish. Write to:

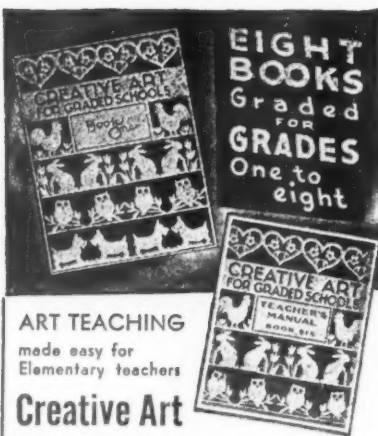
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**Junior Arts and Activities**

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## LETTERS

(Continued from page 1)

J. B. Lippincott, East Washington Square, Philadelphia, 1946, \$2.00

Dear Editor:

I am anxious to receive a list of books which have arts and crafts suitable for kindergarten and first year classes.

G.R., New York

Bosner and Mossman: *Industrial Arts for the Elementary School*

Crocker: *Let's Build*; Houghton Mifflin Co., Boston, 1944. \$1.00

Dobbs: *First Steps in Art and Handwork*; Macmillan Co., New York, 1932

Mathias: *The Beginnings of Art in the Public Schools*; Charles Scribner's Sons

Powers: *Book of Little Crafts*; Manual Arts Press, Peoria, Ill., \$2.50

Wilson: *Paper Work in Primary Grades*; Manual Arts Press, 25c

Dear Editor:

I have noted from a bibliography I have that several editions of JUNIOR ARTS and ACTIVITIES have articles containing information about South America. Can back copies be purchased, or if not for sale, are copies loaned?

A.L.L., Massachusetts

I regret that we no longer have available copies of the magazines in which you are interested. However, this material has been published in book form in *Our Good Neighbors*, 60c, available from the Jones Publishing Company, 4616 North Clark Street, Chicago 40.

Dear Editor:

I should appreciate some information as to where I can secure material for "morning exercises."

A.S., Minnesota

We suggest the following book: *Goodly Company* by Jessie A. Logan; Beckley-Cardy Co., 1632 Indiana Avenue, Chicago, \$1.00.

Dear Editor:

Please send me information about where I may obtain achievement tests. I have a one-room rural school and I teach all the grades from 1 to 8.

N.R., Colorado

I suggest that you write to the Public School Publishing Co., Bloomington, Ill., for information about their rather complete facilities in this respect. If, by any chance, they do not happen to have a supply of the precise tests you wish, they will be able to tell you where these may be obtained.

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# USING PROJECT MATERIAL IN THIS ISSUE

"Designs For Borders and Notebooks" (page 12) should suggest ways in which the subject matter of any unit may be used in design. For example, in a study of any country, small maps in outline may be so arranged as to form an attractive pattern. Characteristic products, modes of transportation and communication, surface features, and the like need only the creative imagination of the children to transform them into designs of appeal and merit.

Throughout this issue we have emphasized things to do during the vacation period. As an example, "Weaving: A Summer Activity" (page 14) may prove helpful in providing an interesting and absorbing hobby by which girls particularly may utilize much of their leisure time. We realize the importance of giving children purposeful outlets for their boundless energy.

"A Horse Farm" (page 16) may be used during a unit on farm animals, during a study of horses, or as an independent project. The manner in which this project is worked out is adaptable. For example, your pupils might work out something along the same line in conjunction with a circus study.

If your class plans to produce the play, "Uncle Sam's Party" (page 18), the large flag on page 19 will be useful. It shows the dates of admission of the states and the stars in the field which represent them. A large flag (painted on sheets of wrapping paper fastened together) might make a very appropriate backdrop for the play. Temperas could be used.

"Decorated Stationery" (page 25) is a very simple project designed for kindergarten children. However, you will note that, by using stencils, older children can make quantities of attractive stationery which has many uses. First, the children could use the stationery themselves. Second, they could make it for gifts. Third, if the class plans to have a fair to raise money, the children might make packets of the stationery to sell. This latter suggestion might be kept in mind for use next fall. Of course, the stencils need to be simple and the

execution neat. Children in the intermediate grades can easily accomplish these two things.

"The Stamp Pictures" (page 27) can be as simple or as complicated as the children wish. The arrangements we have shown are those which might be done by upper-grade pupils. However, even children in the upper primary grades can use stamps for borders, simple designs, and so on. We do not suggest this project for the very young children since they cannot conveniently handle the tiny stamps.

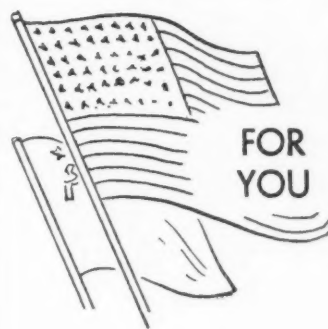
Children in the primary grades may use the "Flower Outlines" (page 29) to learn the identification of common flowers. The outlines may also serve as a guide for the children in making freehand drawings of flowers. You will probably be able to think of other uses for these outlines.

"Flower Textile Designs" (page 30) suggest ways and means of decorating the classroom. Perhaps you have wanted curtains for windows, bookshelves, and so on; a cloth for the library table; covers for library chairs. This project should provide some of the incentive for getting these things done. Even simple applique designs are very attractive.

"Arranging Bouquets" (page 31) also needs an objective. We suggest arranging bouquets of flowers and presenting them to the principal, the school nurse, parents, shut-in friends and classmates.

All the various methods for making animals should be consulted in making "A Three-Ring Circus—Table Project" (pages 36 and 37). Former issues of *Junior Arts and Activities* contain many ideas which may be practical in your classroom and with your particular group.

It's not too early to think about your teaching materials for next year. To be sure that you receive your September issue of *Junior Arts and Activities* in plenty of time for fall planning, send in your renewal NOW: Circulation Department, 4616 North Clark Street, Chicago 40, Illinois.



## OUR UNITED STATES and OUR GOOD NEIGHBORS

Full of practical, usable material, these two books from the Jones Publishing Company furnish the teacher with study outlines, projects, and correlating activities about our own country and about our neighbors to the south and north.

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# JUNIOR ARTS & ACTIVITIES

THE NATIONAL MAGAZINE  
FOR THE ELEMENTARY  
TEACHER OF TODAY

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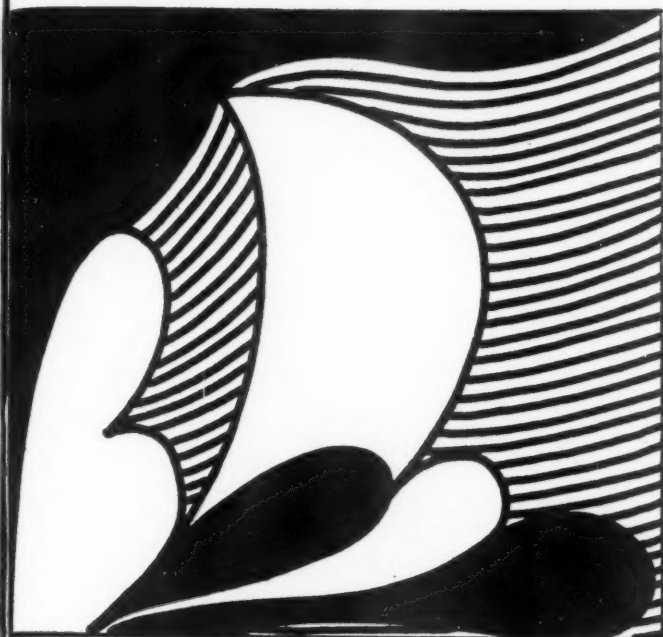
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# From the Editor's Desk . . .



In this, our last chat with you before the summer vacation, it has been our custom in the past to tell you something about the kind of *Junior Arts and Activities* you may expect in the fall and to ask for your comments, suggestions, and criticisms. Before we do that, however, we should like to recapitulate a bit—to summarize what we have been trying to do during the past year.

Last September we inaugurated a number of new features in *Junior Arts and Activities*. Among these were "The Letter Box" and "Free and Inexpensive Materials." We wish to thank the many, many teachers who made use of these two service departments and the many, many others who expressed their delight and told us how helpful they were.

During the preceding months we have enlarged some of the departments already existing in *Junior Arts and Activities* and chief among these we believe in point of helpfulness to teachers was the greatly increased number of arts and craft projects presented each month. Needless to say these new departments and the expanded features will be continued and augmented each year.

We have also made plans for next year. We shall present enlarged nature-study and science departments with teachers prominent in the field to give readers and users of *Junior Arts and Activities* the benefits of their experience. There will also be an expanded section for teachers of primary grades — a feature which many teachers have requested. But with that there will be no lessening of our attention to the needs of teachers of the intermediate and upper grades. We are planning more helpful unit material, correlating carefully with the expressed wishes of teachers in these two classifications. We shall have more maps and illustrations to accompany the units.

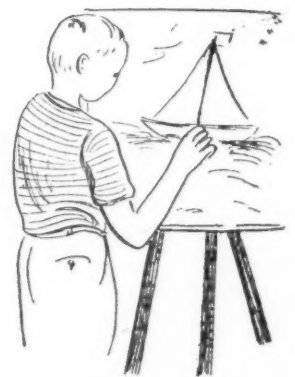
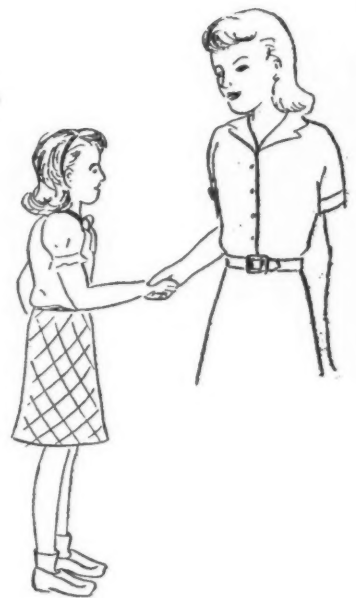
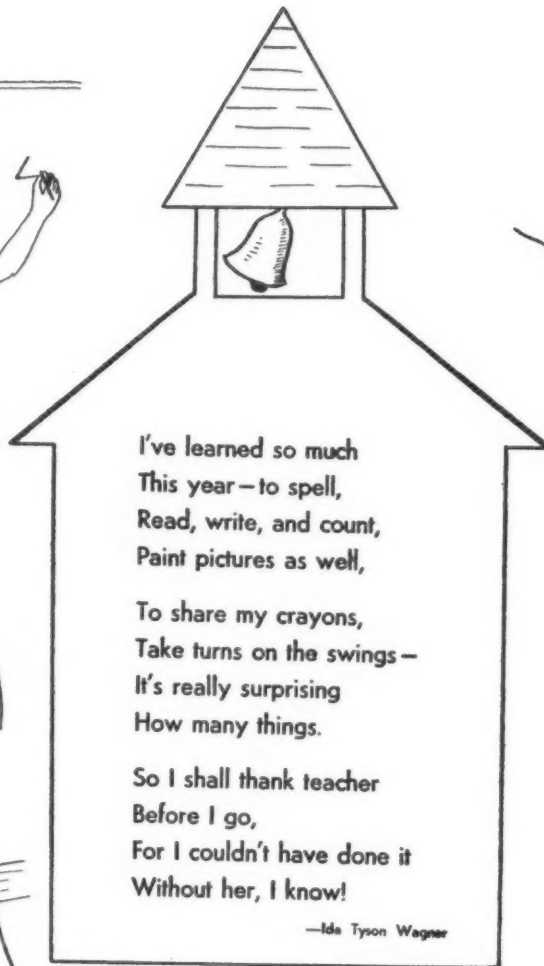
With all this, we continue to need and want the help and co-operation of our readers and users. Will you write to us? Will you tell us (as specifically as possible) what subject matter you most desire covered in unit presentations? Will you let us know if you need more material in special fields—citizenship, social studies, health, safety, nature study, geography, and so on? Will you let us know what you think of our magazine as a whole?

We can serve you best when we know just what your needs and problems are. Since it is impossible for us to talk personally with the many thousands of teachers who use *Junior Arts and Activities*, the only solution is your letters and comments. We sincerely desire to serve you better. We earnestly desire an expression of your valued opinion.

— Editor



# LAST DAY OF SCHOOL



# AMERICA'S INDUSTRIES— FISHING

## A SOCIAL - STUDIES UNIT

By ANN OBERHAUSER

Because of the diversity of commercial fishing in the United States, of the types of fish caught, and of the methods employed, the line must be drawn somewhere in undertaking a unit of this nature. We have chosen to outline in some detail the fishing industries concerned with various sections of the country: the cod and haddock of the New England states, the oysters of the Middle Atlantic states, the shrimp of the Gulf states, and the salmon and tuna of the Pacific states. These divisions of the industry will probably appeal to children whose experience with fish has been merely that of eating it. However, if the children are in a district where the fishing industry is important, whatever phase of it comes within their range of experience should be introduced into the unit (to the detriment of other sections, if necessary).

### MOTIVATION

If the girls and boys discuss the activities of their parents during the summertime, fishing is sure to be mentioned. A little well-guided questioning from the teacher will bring fishing as a means of making a living to the attention of the class. Following this, the importance of all food industries in this time of world-wide food shortage should be discussed. The place of the fishing industry will no doubt be mentioned. Such is a possible motivation for the study. Another obvious one is in connection with a study of foods in general; dealing with specific problems, in upper grades. Still another is a consideration of the environment, but this applies only to such communities where the fishing industry is important.

### APPROACH

After a discussion, the children will suggest collecting materials—pictures and clippings—about the fishing industry. The teacher will do well to put materials on the bulletin board, stressing those phases of the subject which she believes will produce a well-rounded unit. The children then do their pre-

liminary planning, outlining the sections to be studied. We suggest the following subjects be investigated under each type of fishing: how the fish are caught, where the important fishing ports are located, by what means are the fish processed, what are the by-products, how are the fish sold, and what are the general uses of the fish. (This latter should hold the attention of girls of this age who, as a rule, are keenly interested in cooking food.)

### OBJECTIVES

1. To learn about one of America's important industries.
2. To bring about a realization of the interdependence of peoples.
3. To develop an understanding of our responsibilities in regard to it that all peoples are helped in their struggles to obtain food.
4. To broaden knowledge of the community.
5. To increase respect for people in all fields of endeavor.
6. To enlarge comprehension, ability for critical thinking, aptitude for co-operative planning and working together, and so on.
7. To develop interesting excursions, projects, and activities.

### PRELIMINARY PLANNING

Once the area of study has been decided upon, the class will want to plan several activities to carry out during the unit. These may consist of gathering material about the subject matter, classifying it properly, sharing it with the others. Committees of children should gather material about a specific section of the unit, meet for compiling all the material gathered into a comprehensive report (or series of reports), and plan for the reporting to the class. If this plan is followed, and if the teacher has a master outline of the subject matter to be covered, she will be relieved of much of the tedious presentation work usually necessary. When the children overlook some vital aspect or when their information is vague or

when they request clarification, the teacher may step in and outline the subject matter.

Major activities to be carried out during the unit may also be planned: trips to fisheries, canneries, wharves, and so on (if they are in the neighborhood); trips to talk with fish dealers and perhaps to restaurants to discover how fish are sold and prepared; a classroom exhibit of, for example, the method of catching and canning salmon; a culminating program; incidental art projects such as making notebook covers, suitable classroom decorations, and sketches.

### DEVELOPMENT

#### I. Historical background of fishing in the United States

- A. In New England in colonial times
- B. Whaling

1. Uses of whales
2. How whaling vessels covered the globe and opened new areas of trade and communication in the Pacific

#### II. Important types of fishing in the United States

- A. Cod and haddock fishing

1. Where done — off the Atlantic seaboard

- a. Significance of the "banks"
- b. Weather conditions

2. How done

- a. Trawling — the boats are called trawlers. Some of them are powered with steam. Some are powered with Diesel engines. Very few sailing vessels remain in modern fishing fleets. Trawling is done by means of a net or trawl. It has a narrow cone-shaped end and a wide mouth kept open by various devices. It is lowered into the ocean and pulled along by the boat. It drags the bottom of the ocean and collects fish. Then it is lifted onto the boat and the fish are let out into special holds at the small end of the trawl.



b. Formerly other methods—trolling, purse seining, and gill netting—were used.

3. How the fish are prepared for market

- a. Dried
- b. Salted
- c. Packed in ice for fresh delivery

4. Important fishing ports

- a. Boston, Massachusetts
- b. Gloucester, Massachusetts
- c. Portland, Maine

B. Oyster farming

1. Where done — Maryland, Virginia, New York, New Jersey, Mississippi, Louisiana

a. First two states are most important.

b. Oyster farming is done in the mouths of rivers and in bays emptying into the ocean.

2. How done

a. Oysters are "planted" in beds. The beds are rocks or stones. The baby oysters attach themselves to these and grow. A long growing period is required.

b. Great care must be taken so that the water is pure. Oysters thrive in shallow water; hence the bays and river mouths make good homes. However, industries and cities sometimes pollute the water by running sewage into the streams. Therefore, the oyster "farmers" must, with the help of government agencies, see to it that the impurities are removed.

c. The oysters are raked from their beds and placed in baskets. A government inspector tests them to make sure they are pure. Then they are cleaned and packed in ice. It is important that oysters be fresh when they are eaten.

C. Shrimp

1. Where done—the Gulf states of Louisiana, Texas, Florida, Alabama, Mississippi

2. How done

a. A fleet of small trawlers and two ice boats are used. The trawlers go out into the bays and the Gulf of Mexico to get their catches. They lower the trawl, drag it along the water, pull it up, return other kinds of sea life to the sea unharmed, and when their boat is filled with shrimp pull alongside the ice boat.

b. The ice boat removes the shrimp from the trawler, washing them several times in the water in the process. Then a layer of shrimp and a layer of ice are placed in the hold of the ice boat until it is full. Then the ice boat returns to the port.

3. How shrimp are prepared for market

a. Cleaned and shucked — only the tails are used as food — packed in ice and sent fresh to markets

b. Cooked and canned—this is a careful process during which time the shrimp are washed, cleaned, shucked, and packed into cans. The cans are sealed and then heated to the proper temperature to cook the shrimp.

D. Salmon

1. Where done — the Pacific northwest and Alaska

a. In one year the salmon caught in Alaska waters is worth more than the purchase price of that territory.

2. How done — several methods

a. By gill nets which are placed in the ocean near where the salmon are known to be. Buoys mark the places where the nets have been placed. The salmon enter the nets and become trapped by their gills. The nets are hauled onto boats.

b. Purse seining is a method by which a rather large net is placed into the ocean. It is weighted at the bottom and marked at the top with floats. It circles around a school of fish. The bottom is closed by means of draw ropes and the fish are forced into a smaller and smaller space.

c. A salmon trap is a much used device. The salmon swim from the ocean to fresh water to spawn. The trap is placed at the mouth of a river. The salmon enter the wide mouth of the trap and discover there is no way to proceed except into smaller and smaller chambers. Gradually great numbers of fish get into the smallest chamber from which they are taken and placed in boats.

3. How the fish are prepared for market

a. Many of the salmon canneries are at the boat docks. The fish are taken on belts from the boats, cleaned, cut, washed, cut again into the proper size for canning, placed in cans, sealed, and cooked. Much of this work is done by machinery although the initial cleaning and cutting as well as inspecting must be done by hand.

b. Some salmon are smoked.

c. Some salmon are sent fresh but packed in ice.

E. Tuna fishing

1. Where done — California and Pacific coast

2. How done

a. Trolling is a method used to catch tuna. This is essentially a catch-one-fish-at-a-time method. Lines of poles, properly baited, are placed around the sides of the boat. As the poles bend with the weight of a fish, men rush to the spots and make the catch.

3. How the fish are prepared for

market — canning

4. Important ports — Los Angeles

F. There are other types of commercial fishing and other types of commercially desired fish. Lobsters, sardines, mackerel, even sharks and whales could be included in a unit of this type. In some, the methods are essentially the same as those for the types of fishing we have outlined in more detail. Some of the fish require special methods.

G. By-products of fish

1. Fish meal and poultry grit—for animals and poultry

2. Fertilizer

3. Glue

4. Fish oils for medicinal and industrial purposes

## CORRELATIONS

**Nature Study and Science:** Learn about the habits of the fish under consideration. Study the habitat of the fish under consideration. Consider the problem: why do some shrimp taste slightly medicinal? (The answer is that they eat a type of marine animal rich in iodine.)

**Arithmetic:** Make percentage comparisons. Study large numbers involving conversion of pounds to tons.

**Language:** Make reports. Give oral reports. Prepare notebook material.

**Social Studies:** Fish were important in our early history. Discuss this subject. If time permits, compare the methods of fishing used in America with those used in other parts of the world. Discuss the fish favored for food by other peoples as contrasted with our own likes and dislikes. Discuss the importance of conservation in this field.

**Health:** Why must fish be fresh? How are spoiled fish injurious to health? Discuss in detail the problem of water pollution in connection with raising oysters.

**Art:** Make posters urging people to eat more fish. Make notebook covers. Make diagrams showing how fish are caught and processed. Make a map of the United States with illustrations showing fishing grounds, types of fish, and so on.

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# FISHING



# ILLUSTRATIONS



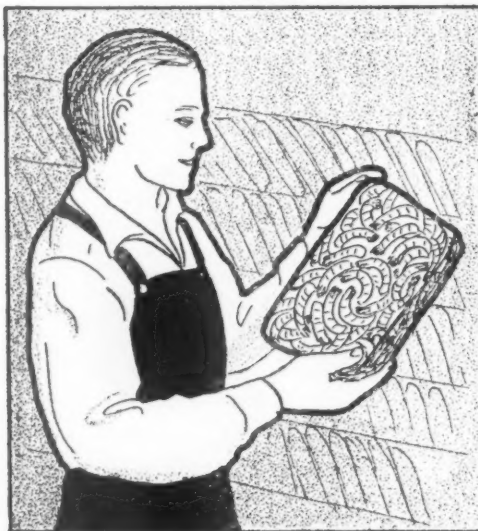
At the great fishing centers many people buy their fish at the docks.

In the unit on fishing we have not said much about the lobster. This crustacean (a relative of shrimp, crabs, and crawfish) is no longer considered an oddity in the diet of people far removed from the sea. More than half the American lobster industry centers in the state of Maine. The lobsters caught here are of the largest variety known.

The lobster fisherman uses traps called pots to catch his prizes. He has many of these and he sets them in the water near shores where the rocks and abundance of food attracts the lobsters. Each pot is marked with a buoy so that the fisherman may find it. The pots are shaped with a funnel at the top so that the lobsters, once in the pot, cannot escape. Dead fish are used to bait the pots.

Once the lobsters are caught and brought to shore, they must be carefully shipped alive, except for those which are to be canned. The shells of live lobsters are dark green but once they have been boiled the shells turn a brilliant red.

In some sections of the country, clams are important. These live at the bottom of shallow waters and, sometimes, can be raked up into baskets as shown in the picture.



Here we see fresh shrimp quick-frozen. In this manner it may be shipped to distant points.

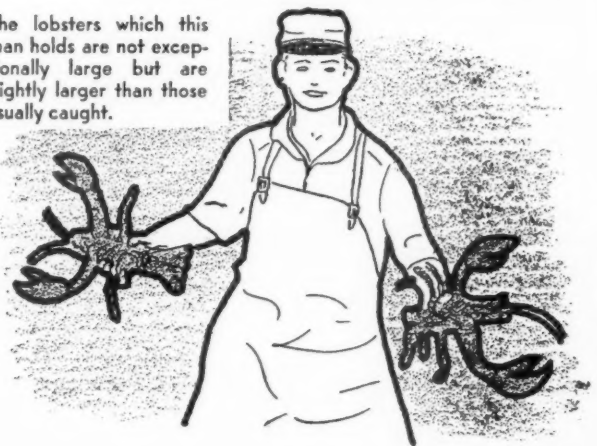


This is a method of "harvesting" clams. They are raked from the shallow water as shown here.

These women are putting cleaned shrimp into a stream of pure water to wash away any remaining impurities.



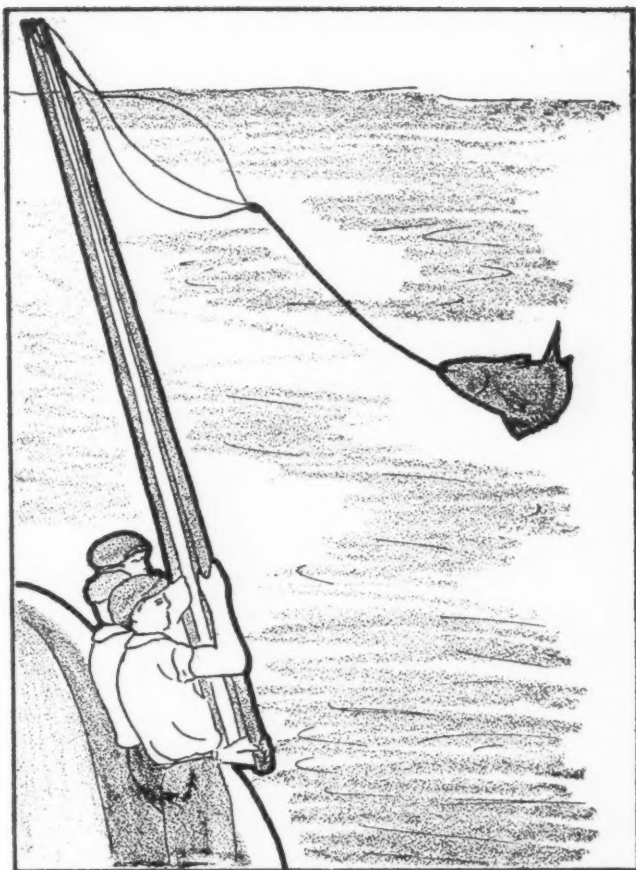
The lobsters which this man holds are not exceptionally large but are slightly larger than those usually caught.



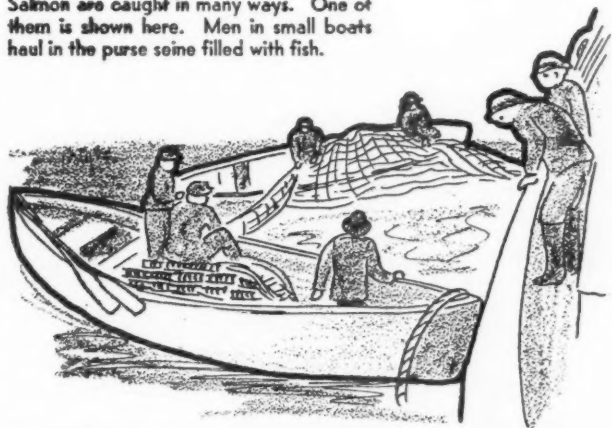
On this and the opposite page many aspects of the fishing industry are shown. We hope that these pictures will stimulate the children's desire to collect more pictures, to make original sketches from scenes in their own environment (where this is possible), and to organize their own collection of illustrations into a comprehensive notebook. This notebook should, of course, contain stories and descriptions about the pictures.

At the upper-grade level it is possible to introduce children to the orderly arrangement of their material through the formal outline. While some may say that the need for such an outline is not present at this level, it is true that the earlier children become accustomed to using an outline the better they will be able to adapt this most convenient device for their own purposes in later life. In addition, it promotes orderly and logical thinking.

Of course, the factual material of the unit need not consume the lion's share of the pages of an individual notebook. Imaginative children will write stories about fishermen, poems about life on fishing vessels, and so on. A team of artist and writer might make sections of a classroom notebook, too.

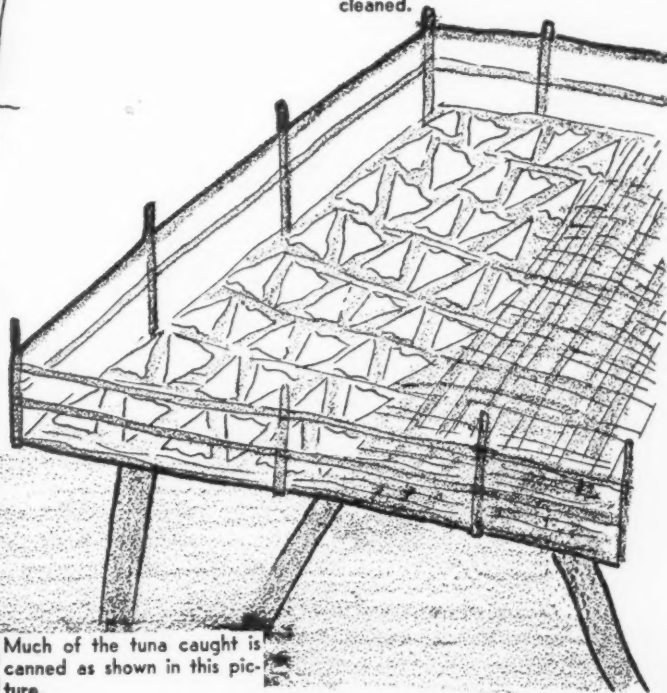


Salmon are caught in many ways. One of them is shown here. Men in small boats haul in the purse seine filled with fish.



Tuna fishing is still largely a hand process. Here are three men landing a large tuna on a troll.

Drying is one way to preserve fish. Cod are dried after they have been cleaned.

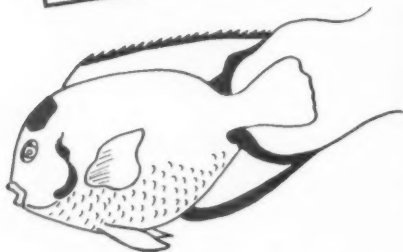


Much of the tuna caught is canned as shown in this picture.





# DESIGNS FOR BORDERS AND NOTEBOOKS



The study of the fishing industry in the United States will differ in the various areas: some aspects of the subject will be stressed by children in the Great-Lakes region which will not be touched upon so heavily in other parts of the country. All children, however, can find in this project ample opportunities for interesting study.

During the unit the cod and haddock fisheries of the New England states, the oysters of the Middle Atlantic, the shrimp of the Gulf, and the salmon and the tuna of the Pacific coast will be mentioned. The children will learn about the various methods for preparing these fish for market once they have been caught. Put all the graphic aspects of the subject together, add creative ideas, and you have designs for notebooks, borders, and many other purposes. For example: the trawls used to catch cod and some salmon and shrimp can form an attractive background on which may be superimposed lobster claws, tails of fish in design, and so on. Let the children study the form of the fish, the canneries, the trolls—in short, anything connected with the study. The finished design may be as abstract, as unlikelike as the children wish.



# THE TRAVELER IN THE TEMPLE

## A STORY OF INDIA

By ETHEL J. ELDRIDGE

The Traveler had wandered, and had had many adventures near his own home in India, but he had never been as far as Behar, where a large and handsome temple was being built.

The boy who was called the Traveler was very anxious to see this great temple, so packing a sufficient amount of food, he shouldered his knapsack and started on his journey. Since travelling to see new sights and seek new experiences was the greatest pleasure in life to the Traveler, he was happy every moment of the trip, even though nothing unusual happened on the way.

Finally he reached Behar and found the temple. It was indeed a wonderful sight. The Traveler walked all about it, admiring its beauty. He almost fell over backward when he tilted up his head in an effort to see the top of the highest dome.

The Traveler made friends with a carpenter who was working on the building and who allowed the boy to watch him. The carpenter was busy sawing through a beam of wood which was so thick that when dinnertime came his saw had not yet cut entirely through the wood. However, the carpenter was a careful man and before he left his work he placed a wedge in the opening he had made in the beam. This wedge would keep the ends from closing together.

When the carpenter had gone, the Traveler sat under a tree to rest and to eat his own lunch. While seated there he heard a loud chattering in a woods near by. He jumped up quickly to find out what was causing the disturbance.

He saw a group of monkeys, in great excitement, swinging by their tails from tree to tree in the direction of the temple.

They soon reached the building and scampered inside. The Traveler followed them and hid behind a column so that he could watch without being seen.

The monkeys raced about the temple, chasing each other in great glee, and climbing far up the high walls. The Traveler thought that he had never seen such a funny performance.

Finally, one monkey, more venturesome than the rest, climbed upon the beam that the carpenter had partly sawed apart and left separated with the wedge.

The monkey looked about with a proud and boastful look which seemed

to say, "See how strong I am! I can take out the wedge and ruin the carpenter's work!" He struggled with the heavy piece of wood.

But the small, spiteful animal found that it was not so easily done. The Traveler, watching from behind his post, could not imagine what the monkey was up to.

The monkey on the beam pulled and tugged at the wedge. He tried and tried again, having to rest now and then. But he would not give up. He was determined to show his companions his strength and cleverness.

Finally, with a mighty heave, the monkey pulled the wedge from its place, but immediately he himself was caught between the ends of the beam—he was a prisoner. The other monkeys dashed madly to where their companion was trapped. He could not escape and they could not help him.

The Traveler left his hiding place and came nearer in order to see exactly what was going on. In their noisy fear the monkeys paid no attention to him until he loudly clapped his hands. Then they frantically dashed from the temple, leaving the one alone and unable to escape.

The Traveler saw at once that it was impossible for him to help the distressed animal in any way, so he waited in the temple until the carpenter returned.

Soon, when dinnertime was over, the carpenter came back to his work. The Traveler told him what had happened and showed him the imprisoned monkey. The kindhearted carpenter at once rescued the frightened little fellow, being careful not to hurt him.

In a very humble manner the monkey crept out of the temple and off to the forest.

The Traveler, saying farewell to the carpenter, also went his way, thinking to himself about that old proverb which says:

"Those who make trouble for others often fall into it themselves."

### ROLLER, ROLLER

Roller, roller, roller skate,  
Gliding to the garden gate,  
Turning once and twice and then,  
Rolling past the gate again.

Roller, roller, roller skate,  
Swinging by the garden gate;  
Up and down the walk we go,  
All lined up to make a row.

Roller, roller, roller skate,  
Rolling far beyond the gate  
Till our mothers call and say,  
"Time to put your skates away."

—Frances S. Copley

### JUNE

This is the month of roses,  
A month of sweet bird-song;  
This is the month of sunshine—  
And it *never* could be too long!

June ripens the wild strawberries—  
They'd tempt the laziest comer!  
And best of all, it's June  
That ushers in the summer

And brings the long vacation  
With all its wished-for joys—  
Lakes, country, mountains, seashore,  
For eager girls and boys.

—Marion Doyle

# PROGRESSIVE ART IN PROGRESSIVE SCHOOLS

## WEAVING: A SUMMER ACTIVITY

By HAROLD R. RICE

HEAD, DEPARTMENT OF GRAPHIC AND PLASTIC ARTS  
PROFESSOR OF COMMERCIAL DESIGN  
UNIVERSITY OF ALABAMA

*This article is written to give the teacher further understanding of the fine arts and to aid her materially in sharing these experiences with her children. Suggestions made in articles of this nature enrich activities that originate in the classroom; however, they can never be considered as lesson plans designed for every situation, because individual personalities must be considered. If the reader uses these suggestions otherwise, the very essence of the underlying philosophy is lost and an artificial situation results.*

### INTRODUCTION

Children facing the summer months and vacation periods will welcome an activity that is both interesting and functional. Many useful items can be made by the child in his spare moments, once the basic process is understood.

### THE MATERIALS

Scraps of yarn, strips of cloth, and bits of a string make ideal weaving materials. Some school supply houses offer a number of inexpensive weaving materials. Scraps of colored yarns are available from yarn mills. Even twisted crepe-paper has been used successfully in weaving certain items. In addition, a loom and a needle or shuttle are needed. In a few instances, a piece may be woven without a loom.

### THE BASICS OF WEAVING

While many commercial variations exist, the basic process of weaving remains. The process is very elementary. A series of vertical, parallel threads called the *warp* are temporarily attached to the loom while the horizontal threads known as the *weft* or *woof* are woven over and under the warp threads.

### THE LOOM

The loom used in hand weaving varies with the nature of the desired product. It is advisable, however, to begin with a simple cardboard loom (Fig. (1)). Such a loom will produce a simple scarf, table runner, or belt, the length of the loom varying with the item to be woven.

The warp threads are strung on the loom as shown in Figs. (2), (3), (4).

Note that the threads pass completely around the loom, and the two ends are tied at the back, Fig. (5).

### SIMPLE WEAVING

Once the loom is threaded, the weaving begins. With a length of thread in a needle, bodkin, or shuttle, Fig. (6), the weft is added, Figs. (7), (8), (9). After one side of the loom is filled, the card is turned over and the warp threads cut at the center, Fig. (10). This frees the material from the loom, Fig. (11). The resulting ends of the warp threads are tied off in groups of two or three (depending upon the number of warp threads used) to form a fringe at each end, Fig. (12).

### VACATION CHOICES

Go to the fields  
and walk on turf,  
go to the sea  
and watch the surf,  
go to the mountains  
or pull an oar,  
go to the city  
and hear it roar!

—James Steel Smith

### VARIATION IN PATTERN

By varying the number of warp threads woven over and under, a variation in weave is obtained, Fig. (13). For example, the famous twill weave is obtained by passing over two warp threads, then going under the third one, Fig. (14).

### ANOTHER LOOM

It is not always necessary to thread the loom on both sides. By passing the warp thread around the tabs at the ends of the loom, then by bringing the thread down the front of the loom, Fig. (15), less yarn is used in the warp. After the front of the loom is filled with weft thread, Fig. (16), the warp threads are cut away as shown, Fig. (17), and then tied, Fig. (18). By starting the weft thread close to the

bottom of the loom, Fig. (19), then by keeping the weft threads close together until the top of the loom is reached, Fig. (20), it is possible to obtain a fringeless piece of weaving. The warp is merely slipped free of the tabs, allowing the finished piece to slip from the loom, Fig. (21).

### VARIATION

Variation in weaving is obtained by one of a combination of several methods. For example, if either the warp or weft is of coarse thread and the remaining warp or weft uses a fine thread, a textile very different from one made with the same weft and warp material results. It is even possible to get a variation without changing either the warp or weft. Fine thread used in both will give one type of fabric; heavy or coarse thread used in both will give another.

The use of more than one color gives a decided variation. The change of color may be brought about in either the warp or weft or both. Again, experimentation will bring pleasing results.

### JOINING PIECES

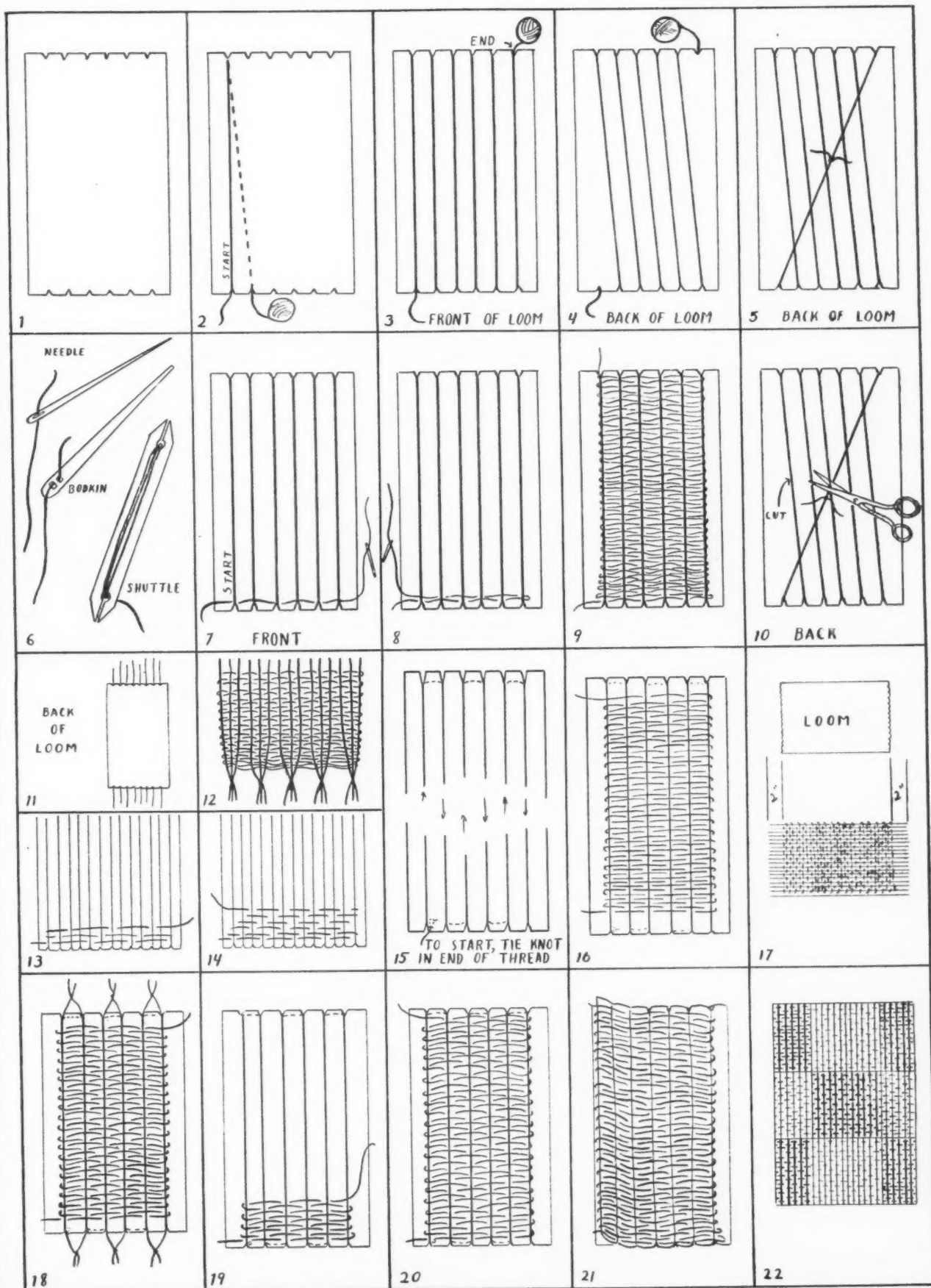
Small squares, sewed together, will make interesting scarves, blankets, or drapes, Fig. (22). Each piece is woven on the simple loom and then they are joined together with a needle threaded with material similar to that used in the warp. Here variation comes not only in the individual squares, but by assorting the colors or textures of the squares as well.

### TABLE LOOMS

Once the child understands the elementary but basic principles of weaving, he might become interested in weaving a larger and more ambitious piece on a small table loom. Inexpensive table looms, designed for schools, are available from many school supply houses.

(The editors will send, on request, the names of supply houses from which these looms are available.)





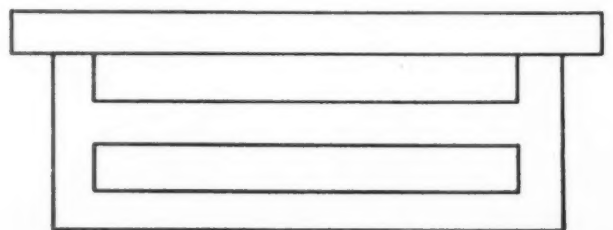
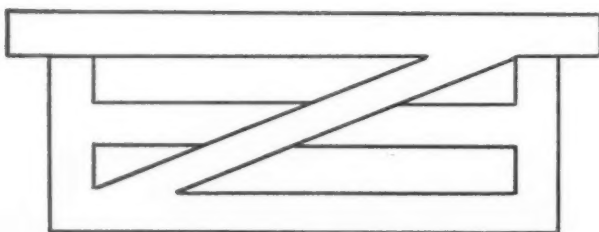
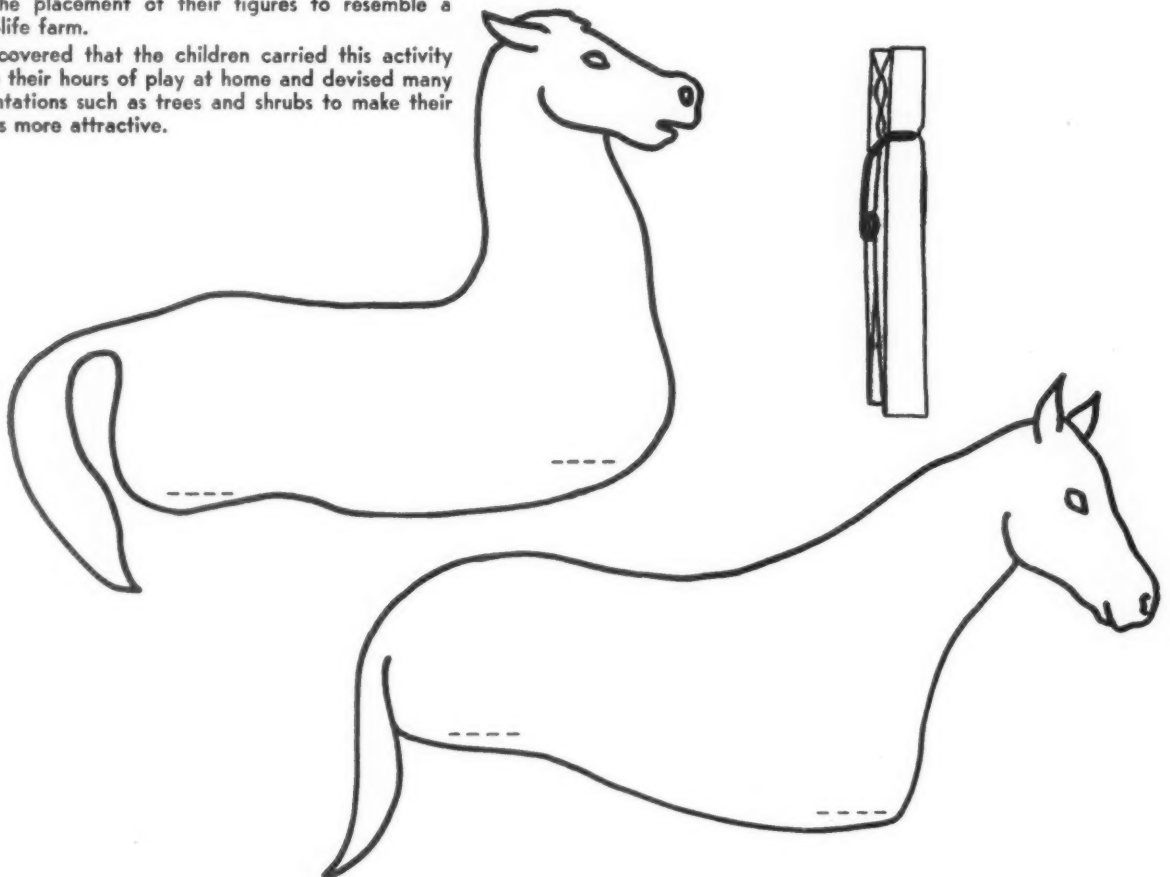
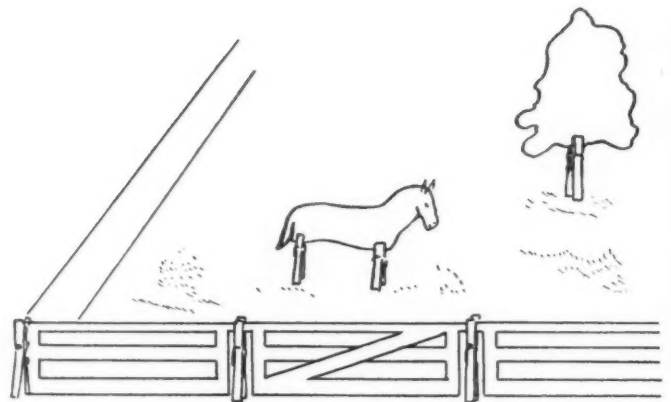
# A HORSE FARM

By IDA NELSON

Nothing I have ever presented to my children has given them as many hours of enjoyment and profit as making this horse farm with all its ramifications. I introduced it by cutting crudely formed horses from cardboard and attaching two clamp clothespins to each. This enabled the horses to stand. Then I made a fence in the manner shown and used clothespins to join the sections and to enable it to stand erect. This was the beginning.

The children immediately saw possibilities: They made additional animals (for sheep, cows, and other shorter animals the clothespins are whittled down or cut with a coping saw). They collected boxes for use as barns and houses. Presently they had enough material for a farm floor project or sand table. They colored the animals, fences, and buildings with crayons or tempera and spent much time profitably deciding upon the placement of their figures to resemble a true-to-life farm.

I discovered that the children carried this activity over to their hours of play at home and devised many augmentations such as trees and shrubs to make their projects more attractive.



# THE STORY OF TOOLS

By

WILLIAM H. JOHNSON, SUPERINTENDENT

and

ISADORE M. FENN

CHICAGO PUBLIC SCHOOLS

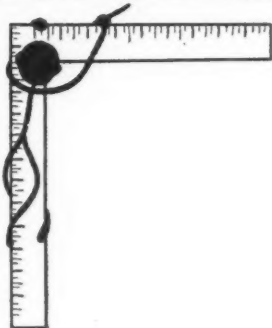
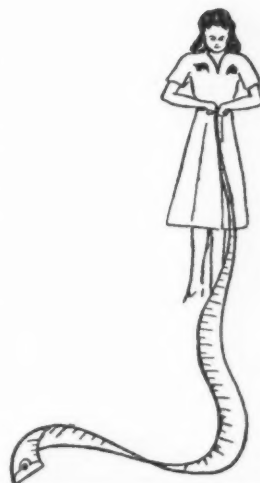
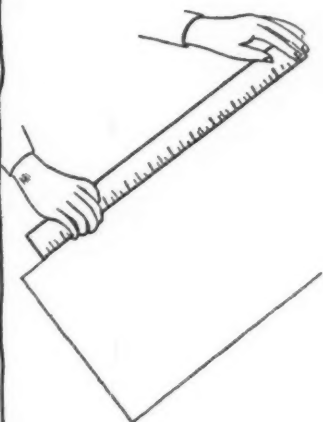
## INTRODUCING MR. RULER AND MR. TAPE MEASURE

I am made of wood. I have a face and a back. On my face I am marked off in inches. On my back I sometimes have arithmetic rules. I am known as a twelve-inch or one-foot ruler. I have a cousin who is twice as long as I am. He is a twenty-four-inch or two-foot ruler. I am used for measuring. I am also used for drawing straight lines. To use me correctly, place me on my edge as shown in the picture.

Your mother may have my friend, Tape Measure, in her sewing kit. Most mothers cannot get along without my friend. He is longer than I am. Tape Measure has many more inches than I have. He is also used for measuring.

### CAN YOU ANSWER THESE QUESTIONS?

1. Of what is the ruler usually made?
2. For what can the ruler be used besides measuring?
3. What are the sides of the ruler called?



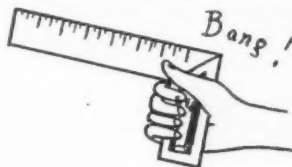
## MR. TRY SQUARE AND MR. FRAMING SQUARE

My name is Try Square. I am used for testing surfaces, edges, and ends. I am also used for measuring and as a straightedge for marking off pencil and knife lines. The long, thin part of my body is the blade. The other part of me is the handle.

My brother, Framing Square, is much larger and stronger than I. He is used for work which is too long or too wide for me to take care of. We brothers work together and we shall be your friends if you treat us right.

### CAN YOU ANSWER THESE QUESTIONS?

4. For what is a try square used?
5. For what is a framing square used?
6. What are the parts of a try square?

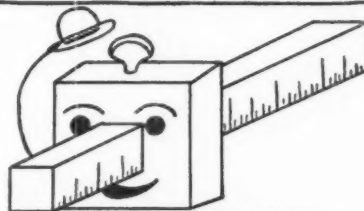


## INTRODUCING MR. SLOYD KNIFE

I am Sloyd Knife. My handle is made of wood. I have a steel blade. I am used when working with wood. When using me cut in the direction away from yourself. Two of my friends are Bread Knife and Meat Knife.

### CAN YOU ANSWER THESE QUESTIONS?

7. What kinds of knives are mentioned here?
8. For what is the sloyd knife used?
9. How should we use the knife?



## INTRODUCING MR. MARKING GAUGE

I am Marking Gauge. My bar is the long square piece marked off in inches. On one end is a small steel pin which marks the wood. The block slides back and forth and is held in place by the thumbscrew. I measure and mark wood.

### CAN YOU ANSWER THESE QUESTIONS?

10. Describe the block.
11. For what is the marking gauge used?

(Answers to these questions will be found on page 46.)

# UNCLE SAM'S PARTY

## A PLAY FOR FLAG DAY

By MILDRED N. THAYER

CHARACTERS: Spirit of the U.S.A., Uncle Sam, Sentinel, the States, the Winds, Columbia

(As the curtain opens Uncle Sam is seated dispiritedly at his desk. The Spirit of the U.S.A. runs in.)

SPIRIT: Hello, Uncle Sam, you look unhappy. What's the matter with you?

UNCLE SAM: Oh, I never have any fun. Worry, worry, all the time. All I do is worry. I'd like to have a little fun once in awhile.

SPIRIT: Why don't you have a party?

UNCLE SAM: But whom would I invite? Everyone here is so busy.

SPIRIT: Invite all of your children, the States, of course!

UNCLE SAM: That's a very good idea! I shall send my messengers, the four Winds, to call them. Sentinel, bring my microphone!

SENTINEL: Here you are, sir.

UNCLE SAM (into microphone): Calling all winds, calling all winds. North, South, East, West! Proceed to the four corners of the nation. Tell all states to report at my house. We're going to have a party. (to spirit) There, that ought to bring them!

SPIRIT: I should say so. What are you going to play when they get here?

UNCLE SAM: Oh, I suppose I do have to think of that. What do you suggest?

SPIRIT: Well, you could have some singing. And remember that old party game about pinning the tail on the donkey? Well, you could have each pin his own star on the flag and tell something about it.

UNCLE SAM: Great! Fine idea. We'll do that!

SENTINEL: The New England States, sir.

UNCLE SAM: Come in, come in. You got here quickly.

NEW ENGLAND STATES (in unison): Hello, Uncle Sam.

MAINE: We met the North Wind. She told us to come.

NEW HAMPSHIRE: We haven't been to a party for a long time.

MASSACHUSETTS: The last party I can remember was the Boston Tea Party.

(Winds dance in.)

WINDS: Here they come, Uncle Sam. We can't stay, but do have a lovely party!

UNCLE SAM: Oh, can't you stay just a little while? How about a dance for us when all the states get here?

(States troop in and group themselves around the stage.)

WINDS: Well, one little dance and we're off.

(Winds do a graceful dance.)

ALL: Thank you, Winds.

(Winds skip off stage.)

SPIRIT: How about you states having a little entertainment for Uncle Sam.

MAINE: Let's sing my song first!

(All sing "Grand State of Maine.")

SOUTHERN STATES: We want a song about the sunny South!

(All sing "Oh Susanna.")

NEW YORK: Would you like a dance straight from old Broadway?

(New York does a solo dance.)

SPIRIT: How about "Old Man River"? Several of you live on the banks of the Mississippi. Let's hear that song.

(All sing "Old Man River.")

WESTERN STATES: We're from the wild and wooly West. Let's sing, "Home On the Range."

(All sing.)

CALIFORNIA: I bring you a dance from Hollywood.

(Solo dance.)

MICHIGAN: How about all of you helping me to sing my song?

(All sing "Michigan, My Michigan.")

VERMONT: Up in New England we do quite a lot of fishing. Want to hear about it?

(Recitation, Edgar Guest's "Out Fishin'" or something similar.)

UNCLE SAM: Say, this is a good show. But right now I have a sort of game for you to play. Sentinel, bring in the flag game.

(Sentinel brings in flag with stripes; but no stars are in the field.)

OHIO: What's the good of a flag without any stars?

UNCLE SAM: That's the game. I want to see if you know which star stands for each of you. You are to put them in the right places.

ALL: That's great. You bet we know where to put them!

UNCLE SAM: All right then, let's start with the 13 original colonies.

(Colonies step forward and put their stars in the correct places. Following this, the rest of the states come forward in order, giving the name of the state and the date it was admitted to the Union.)

UNCLE SAM: Doesn't it make you feel good to see that grand old flag there with all its stars in the right places, and to remember that each one stands for one of you, and to remember, too, that you all come together to make one Union? One out of many.

SPIRIT: Well, look who's coming now, Uncle Sam.

UNCLE SAM: Columbia. Well, I am glad to see you.

What do you think of my children? Don't they look well?

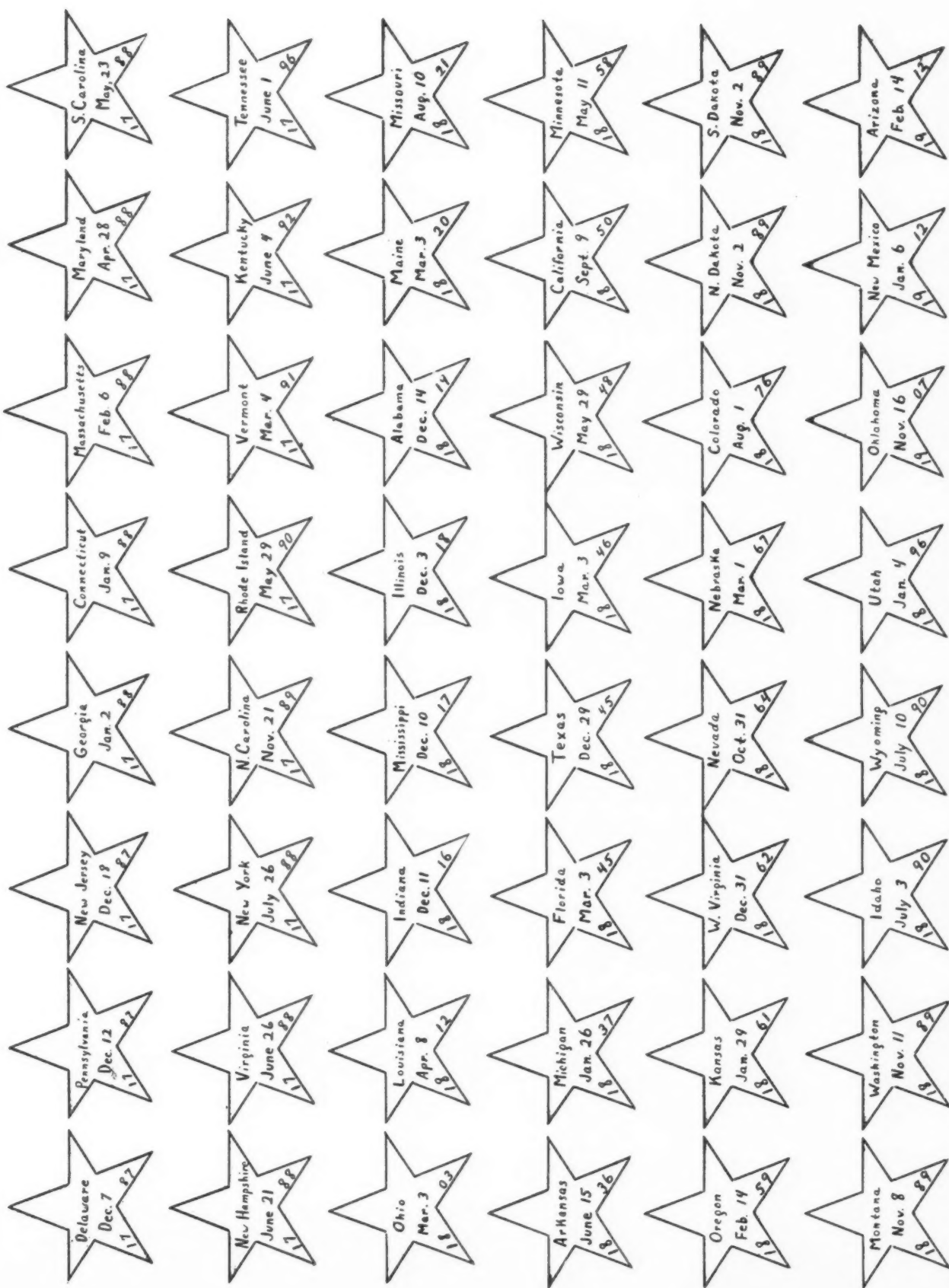
COLUMBIA: I'm glad to be here, even if I couldn't get here until the party was almost over. But now that the flag is complete, what do you say we sing one song about our country, and remember that this beautiful flag is a symbol of it—the grandest place on earth!

RHODE ISLAND: Could we sing "God Bless America"?

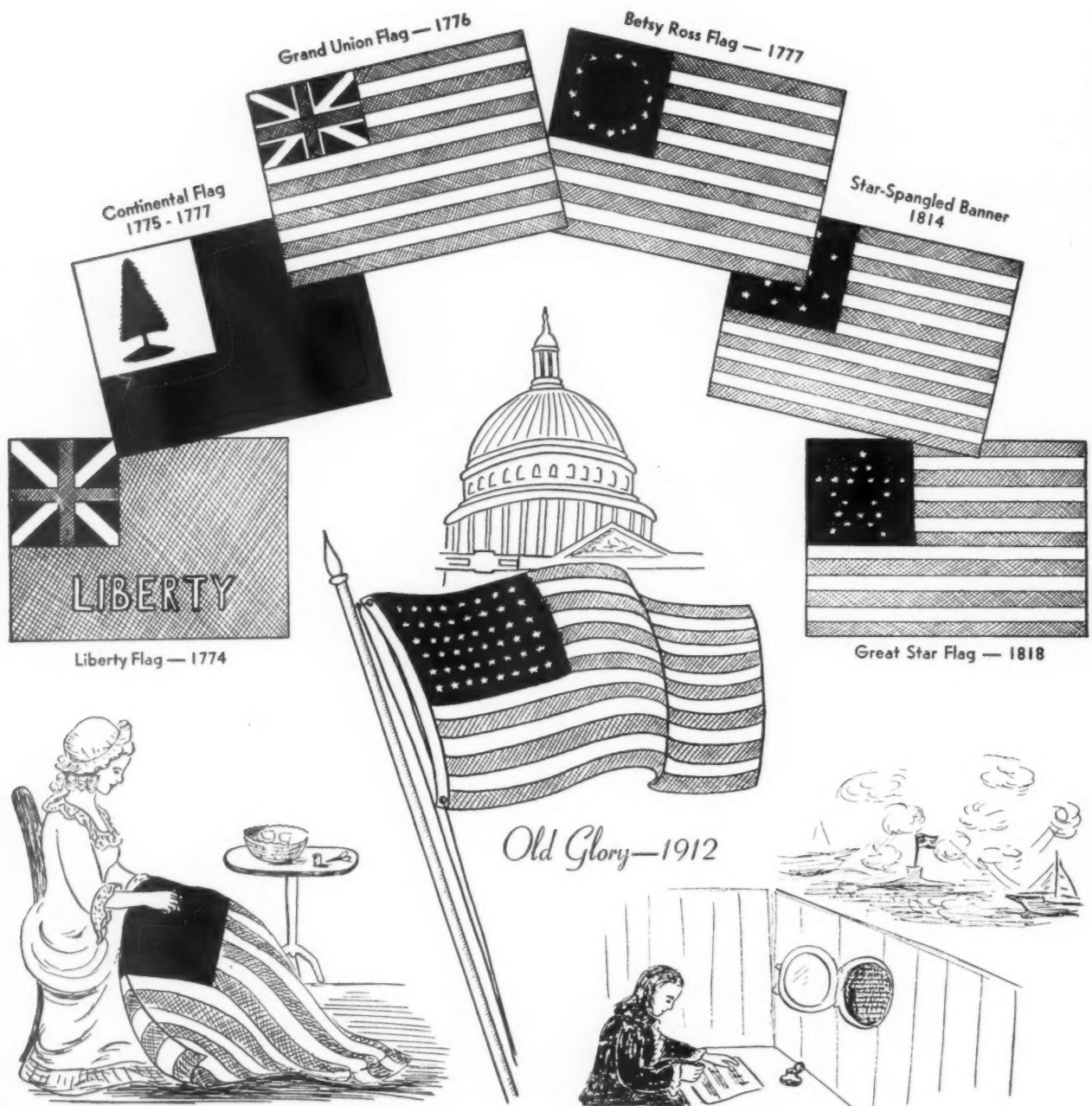
UNCLE SAM: I think that's the best sort of a song with which to end our party. Come on, let's all sing the best that we have ever sung in our lives.

(All sing song and on completion of it they salute the flag and then stand at attention until the curtain is drawn.)





# THE HISTORY OF OUR FLAG



The flag of the United States has had a long history. As a matter of fact, it is the third oldest flag among those of the nations of the world. When the colonists first gave voice and action to their dissatisfaction with the rule of the Mother Country, they decided that some sort of an emblem was in order. Long before the Declaration of Independence was signed various colonies and groups had their own flags. With the formal declaration of the United States as a new nation, the fathers of our country sought an idea for an emblem which would represent the ideals of the new nation.

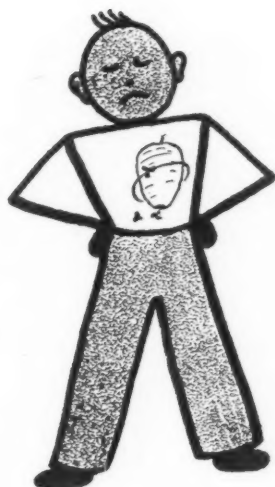
The flag which Betsy Ross supposedly made on instructions from General Washington has undergone many superficial but no fundamental changes since Flag Day was first proclaimed June 14, 1777. A stripe for every state and a star for every

state; that was the original plan. This was carried out until 1818 when Congress decided that to increase the stripes with every new state would be impracticable and so limited the stripes to thirteen. The stars have had many arrangements as can be seen from the pictures above, and it was not until 1912 when the last state of Continental United States was admitted to the Union that Old Glory became the flag which we now know and love.

The flags shown on this page are the Liberty Flag, which was used before the Declaration of Independence; one of the several Continental flags (note that the pine tree, a familiar symbol for the northern states is included); the Grand Union Flag, also called the Cambridge; and several forms of our flag during the course of its development.

# HAPPY CHILDREN

BY ALICE MARIE GRAVES



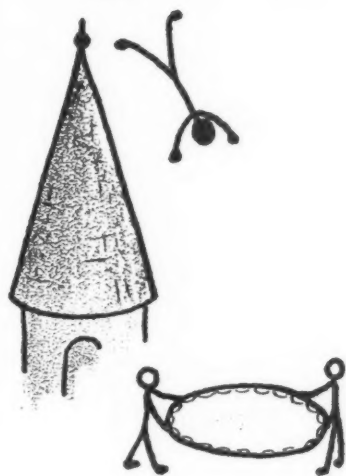
## CONTRAST

A cross frown broadcasts to  
the world  
An inner hornets' nest;  
A smile is like a flag unfurled  
To say a heart's at rest.



## HOLD IT!

If you have heard a tattled word,  
Don't be another TOLD IT!  
Remember this, you will not burst  
Though what you know's the  
very worst;  
Don't be afraid to HOLD IT!



## LOOK OUT!

If you think you're so very much  
Above the other people,  
Chances are you'll take a fall  
From Big Bugs' tallest steeple!

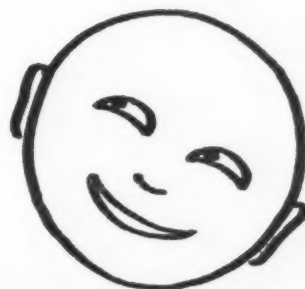
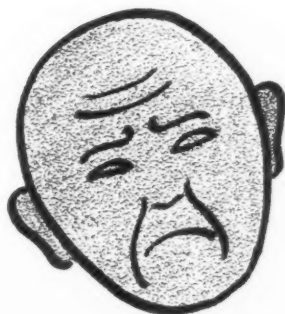


## HORN-BLOWER?

Self-praise is such a tricky thing  
It seems to have this outcome:  
It gives the hearer inner squirms,  
And often makes a doubt come!

## EASY NOW!

Your face works harder when you frown  
Than it does when you smile;  
You use more muscles to look cross,  
And, mercy! what a total loss!  
So, why not give that face a treat  
As well as please the folks you meet?  
Just keep 'em curving up, not down,  
And prove a smile's worth while!



# ART AND WALLPAPER

By ELEONORA LOUDL COOPER

## OBJECTIVES

1. To make the child increasingly aware of the aesthetic qualities to be found in his everyday surroundings.

2. To inculcate in the child's mind the idea that our forefathers were as interested in bringing beauty into their homes and lives as we are today.

## APPROACH

Obtain a modern wallpaper book and discuss various types, covering

1. Pattern and color

2. Suitability of each for different rooms in the home and in public buildings

Correlate with art, arithmetic, language, reading, and geography. Ask the children to try to obtain wallpaper books of both this decade and decades of the past.

Appoint committees of children to do research concerning the history of wallpaper.

## HISTORY OF THE WALLPAPER INDUSTRY

When paper wall hangings were first invented, they were intended to serve as inexpensive substitutes for the gorgeous tapestry, brocade, brocatelle, stamped leather, and Genoese velvet which the wealthy of Europe used as hangings in the sixteenth and seventeenth centuries. No one knows exactly how this art began, but it is interesting to note that the master printer of block-printed wallpaper, Hugo Goes, was living and working in Steengate, York (England), in 1509.

A group of men in France, known as the *dominotiers* were responsible for the real development of the wallpaper idea. The peasants of Rouen and other cities of the provinces gladly bought the domino and marbled papers these men made. Early paper hangings consisted of small sheets of paper which were sold by the quire or by the ream. For some time no one tried to arrange the designs so as to match them when the small sheets were placed on the wall.

Many developments occurred in the years to come. In 1799 Nicholas Louis Robert of Essones devised the idea of producing the paper in continuous rolls.

About this time also occurred the epoch of scenic papers; thus, one could have one's wall covered by a landscape panorama or a story which never repeated itself.

Today wallpaper manufacturers produce many unobtrusive "background papers" as well as boldly striped and figured papers which require no further decorative enhancement. Special shiny-surfaced papers are produced for the kitchen, and there is even a kind of paper which imitates woodgraining.

## ON FRIDAY NIGHT

Down at the end of the winding lane,  
Under the pompon tree,  
The fairies gather on Friday night,  
And each one carries a glowworm-light

That shines in the darkness clear and bright

Under the pompon tree;  
And in gossamer gowns of pink and white,

The fairies dance on Friday night,  
And it is a wonderful, wonderful sight,

Under the pompon tree.

Down at the end of the winding lane,  
Where Grandma lives with me,  
We hear them come, and put out the light,

And peep—where the shades don't fit so tight,

And we watch them dance, each Friday night,  
Under the pompon tree.

—Alfred I. Tooke

## PROJECT

Have the art pupils try to recall from memory the design of the wallpaper in their own homes. A few days later, after they have had an opportunity to observe with "newly-opened eyes" the wallpaper coverings at home, have them put their observations down on paper and compare with their impressions from memory.

Appoint a committee to do research

concerning the towns in which wallpaper industries are located. In their language lesson, have the children write the chambers of commerce in these towns, asking for information concerning the manufacture of wallpaper.

In geography class, have the children locate towns in the United States where wallpaper is manufactured.

In arithmetic class assign problems having to do with wallpaper coverage of specific rooms.

## EARLY AMERICAN WALLPAPERS

At first, all the wallpapers used in this country were imported from France or England. Just as in Europe, they were sold by the quire or the ream by booksellers and stationers. Sometimes peddlers brought them to the housewife's door. In 1739 a certain Plunket Fleeson of Philadelphia sold wallpaper in the same shop in which he sold feathers, bedticks, and blankets. Often wallpaper was ordered from Europe as presents for weddings or anniversaries and so precious was it considered, that often the captain was asked to keep it in his personal charge.

From the day that the first color-printing machine was brought from Europe by John Howell in 1844, wallpaper began to be produced in abundance in this country, and so it continues to this day.

## DISCUSSION

Use of wallpaper by the modern decorator

1. To create striking effects, such as using two walls of striped material with two plain walls

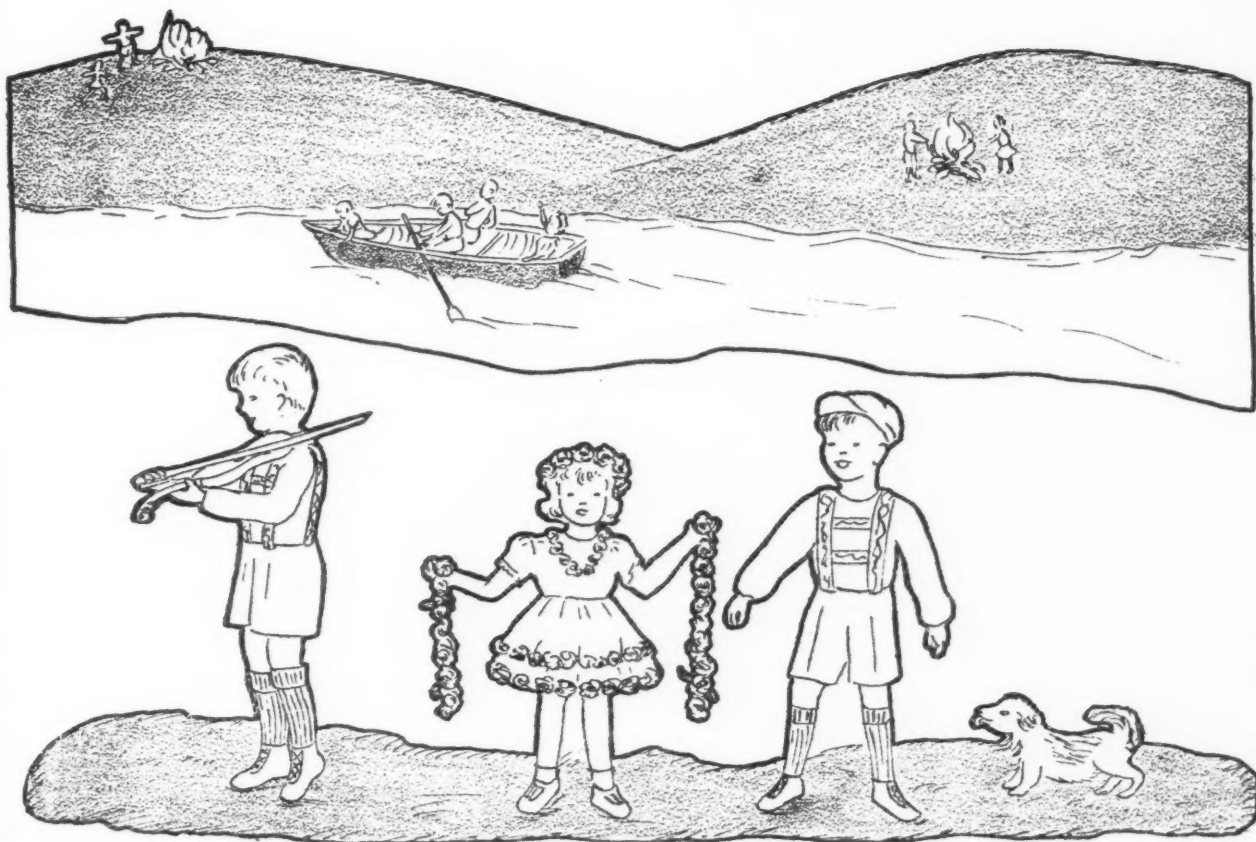
2. To express personality of occupant of room, or desired mood, as in a public building

## PROJECTS

Have art pupils make designs for wallpaper, designing patterns for specific rooms and for certain personality types.

Have art pupils design type of wallpaper they would like to have on the walls of their schoolroom and their own rooms at home. The latter should express as nearly as possible their own personalities.





## ST. JOHN'S EVE IN NORWAY

By THELMA MORELAND

Midsummer Night Festival, or St. John's Eve is celebrated on June 23, the longest day in the Norse year. Children of Norway look forward to this happy holiday in much the same manner as American children look forward to Halloween. Bonfires are built in every village, and fires which twinkle all night long like great fireflies are burned along the shores of every river and mountain stream. People go out in boats and sing in honor of the beautiful summer night. Every village chooses a little girl to be Midsummer Queen, and she, crowned with flowers, leads the gay procession through the town. What a lovely sight it must be, with the stars twinkling brightly overhead, and blazing bonfires on every hill!

Little Lovisa was chosen to be Midsummer Queen. All day long her sister Ulrika had gathered wild meadow flowers to sew on Lovisa's little peasant dress. Ulrika even designed a flower-

decked crown for Lovisa to wear.

"But I would rather ride in the boat on the pretty river than be Queen," wailed little Lovisa. "Olaf and Sigurd and Valdmarr and even Baby Britta will be riding in the boat, and I shall not." And Lovisa began to cry.

"Hush, Lovisa. You will be queen and lead the parade with Leif and his violin. Then maybe we shall sail in the boat later," Ulrika said.

Just then Olaf came up. "Dry your tears, little sister," he said. "I shall take you in the boat later." So Lovisa led the parade with the other children. Mikki, her little dog, pranced gaily along, barking merrily. Far away, across the stream, they could see the lights of other bonfires on the distant hills and other children dancing gaily around the flames like tiny, shadowy elves. On the sparkling river, Olaf with his boat full of shouting youngsters, skimmed along.

"Don't forget your promise, Olaf," Lovisa shouted. "Don't forget to take me in your boat." But Olaf did not hear her.

The moon came up and the night grew later, and the silvery stars brighter, but still he did not come for Lovisa. Her blue eyes filled with tears and she cried, "He forgot me. My brother has forgotten me."

But little Mikki took matters in hand. He popped into the river and swam to the boat far from shore. Olaf pulled the dripping little dog into the boat. "Arf, arf, arf," Mikki barked. Then Olaf understood.

"You are trying to tell me about little Lovisa," he exclaimed. Then he quickly rowed to shore and shouted, "Get in, my sisters. Little Mikki made me remember."

So the Midsummer Queen and Ulrika enjoyed a lovely sail through the star-studded summer night after all.

# ACTIVITIES IN THE KINDERGARTEN

## ACTIVITIES WITH A TURTLE

By YVONNE ALTMANN  
KINDERGARTEN DIRECTOR  
OSHKOSH, WISCONSIN

### AUTHOR'S NOTE

*This department belongs to you who teach young children. It is your department. You can make it whatever you wish. If you have any problems concerning your kindergarten class, write to the author in care of Junior Arts and Activities and she will answer them either on this page or through personal letter.*

*If you like this feature, let us hear from you. No problem is too small or insignificant for this department. We especially welcome the beginning teacher who wants to be started right on her career as a teacher of small children. If you would rather your name or state did not appear in print with your question, just say so and we shall omit it.*

### I. MOTIVATION

"Mother wants to know if I may bring my turtle to school," Patsy asked me.

"Of course you may," I replied.

A few days later the turtle arrived and our new activity was launched.

You may have to suggest to the children bringing a turtle to school by discussing with them their pets at home. Then your science activity will have begun.

### II. OBJECTIVES

(Note: Readers are referred to previous articles in the series for an elaboration of the general and specific objectives of this and similar activities. —Editor.)

### III. DEVELOPMENT

The turtle that Patsy brought to kindergarten had an American flag painted on the back of it. His name was Willie, and that, too, was painted on his back. Willie was brought to kindergarten in a vivarium. Two sides were glass and a round dish was set down into it. This was filled with water. Willie swam in it and ate it in. On each side there was room for him to be on dry land, so to speak, and to bask in the sun.

The children were delighted with our new little pet. They asked all sorts of questions. The library was explored for book on the subject. I shall relate to you my findings as I did to the children through showing them pictures of

turtles, telling them what I read, reading some to them, discussing the subject with them, and teaching them a poem about a turtle.

It seems strange that turtles are not marked alike when they are the same kind. I have seen and examined many turtles in pet shops, and I have not found two where the lower shell is marked similarly.

We found that Willie was a patient little turtle. When he first came to kindergarten he was afraid of so many children. He would crawl into his shell and stay there until the children left him alone. After he became acquainted with them he did not do this so often—only when they bothered him too much.

Sometimes we would take Willie out of the vivarium. The children would make a circle on the floor. Willie was put in the middle of it. The children were very delighted when Willie started to crawl in their direction. A game could be made out of this simple activity by having them guess in which direction he was going to crawl first. The children could also guess how many steps it would take Willie to crawl from the center of the circle to one of them.

The turtle's life is very simple. The mother turtle digs a hole in sand near some water. In the hole, which really is her nest, she lays many turtle eggs. Then she leaves. Soon the turtle breaks out of his shell and starts to take care of himself immediately. In the winter he sleeps a great deal. Our turtle hibernated almost as he would have had he been out of doors. For food he likes turtle food, lettuce, insects, fish, liver, and worms placed in his dish of water. You may have a fussy turtle. He may want to eat only worms. Terrapins are timid and may not eat when you first watch them.

After eating, Willie climbs back on the floor of the vivarium, suns himself if possible, and then sleeps. Turtles eat more in the summer so that they can store up warmth for the winter. If fed properly, turtles live a long time.

Never put a turtle in with fish. He may eat your prize fish since turtles are carnivorous. Tortoises are vegetarians. Some turtles need to live on land as well as water, and all this should be provided for in the vivarium.

Turtles live to be very old, especially the tortoises, which are said to be the longest living land animal—some tortoises live to be hundreds of years old.

If you are not fortunate enough to have a turtle brought to kindergarten in a vivarium, you can make one. An aquarium, or box with a piece of wire over the top and a dish for the turtle to bathe and eat in are adequate. Around the dish gravel, stones, some dirt with grass and ferns planted in it are ideal.

The children drew many pictures of our turtle Willie. One day they made toy turtles. They brought walnut shells from home. They cut the body of the turtle from oaktag and colored it the right colors. Then they pasted the walnut shell on the oaktag.

If you want to make a more elaborate turtle, you could use dark green poster paper and paint it with yellow, red, and black. The shell could also be painted.

To make a turtle pin, a dark colored felt could be used for the body and the shell glued to the felt. An old felt hat would serve very nicely for this purpose. The walnut shell could be painted, or just shellacked. A safety pin would fasten the pin on a dress or coat.

If you have a pet store near at hand, you might like to take your class to it to see different kinds of turtles; or you might like to purchase one for the kindergarten. This would be a good thing to do if no one volunteered to bring a turtle to school. Also, dime stores usually sell turtles. You may also know of a stream where you might find some turtles. That would be an ideal place to get one, especially, if you could find some turtle eggs and also some large turtles.

(Continued on page 42)

# DECORATED STATIONERY

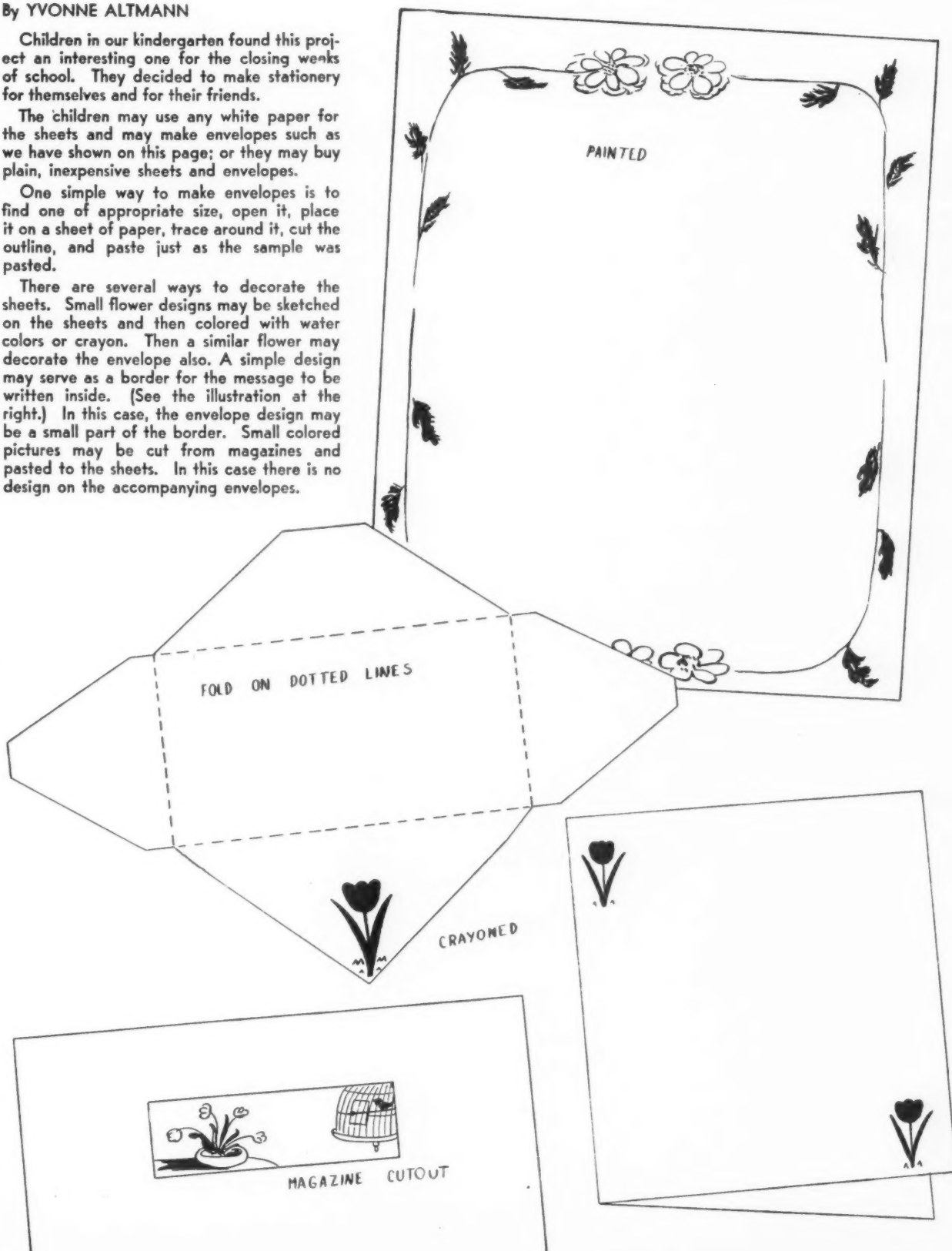
By YVONNE ALTMANN

Children in our kindergarten found this project an interesting one for the closing weeks of school. They decided to make stationery for themselves and for their friends.

The children may use any white paper for the sheets and may make envelopes such as we have shown on this page; or they may buy plain, inexpensive sheets and envelopes.

One simple way to make envelopes is to find one of appropriate size, open it, place it on a sheet of paper, trace around it, cut the outline, and paste just as the sample was pasted.

There are several ways to decorate the sheets. Small flower designs may be sketched on the sheets and then colored with water colors or crayon. Then a similar flower may decorate the envelope also. A simple design may serve as a border for the message to be written inside. (See the illustration at the right.) In this case, the envelope design may be a small part of the border. Small colored pictures may be cut from magazines and pasted to the sheets. In this case there is no design on the accompanying envelopes.



# VARIATIONS FOR VACATIONS

## A HAPPY SUMMER STARTS IN THE CLASSROOM

### INTRODUCTION

The rising tide of juvenile delinquency and its terrifying results did not decrease in the slightest with the end of the war. It increased; it is still increasing, rising and sweeping like some malignant wave across our country.

That is one of the reasons why helping students to plan summer activities and creating interest in and enthusiasm for such activities is so important. We are presenting here suggestions for some such activities and ways in which to stimulate interest in them. During the last three or four weeks of school discussion about these activities (and others which will come up naturally in different situations) should be held.

### NATURE STUDIES

If you teach in a small school where you will have the same class next fall, discuss with your students plans for a permanent classroom museum. This museum might be for rocks and mineral specimens, plants and animals for the terrarium, leaf or flower specimens, insect life, and the like. Children can collect and preserve a great number of things which will be useful in your next year's nature program. They should label, and they might even write a brief history, about each of the items—date it was found, where it was found, any unusual circumstances about the discovery, and perhaps a bit of background material, obtained through research, about the item.

Even if you will not be teaching the same class next term, pupils should be encouraged to make such collections for their own use and benefit.

Gardens are also a good nature activity for summer. Perhaps several students could go together and cultivate a vegetable garden on a vacant lot (with, of course, the owner's permission). Point out to the children that although we no longer have Victory Gardens, the need for growing all the food that we can for ourselves still persists, and by so doing they can help ease the food shortage.

### READING AND WRITING

An attractive and colorful notebook, containing pages for title, author, date,

and short summary of books read, might stimulate interest in reading during the summer. Also, an outline of perhaps ten or twelve books which students would enjoy could provide reading incentive. Let each child choose, from a recommended list, the books which he thinks would interest him.

Letter writing is an activity to be encouraged. Letters to friends away on vacations, pen pals, relatives in the armed forces, and so on, provide many hours of constructive activity. Stress the idea that care should be exercised to make the letters truly interesting and "newsy."



A diary, or journal, of vacation days is good. It need not be just a bare record of what was done, rather it should be more like a running story of day-to-day living.

Special diaries, such as a hobby diary, a weather diary, a garden diary, and the like are excellent. These last two correlate nicely with nature activities.

### CLUBS

There are all sorts of clubs which children can form—sewing clubs, ball clubs, cooking clubs, hiking and biking clubs, hobby clubs, nature-study clubs, riding clubs, reading clubs, and so on. They may be just weekly get-togethers or more formal affairs with officers, rules for members, and the like. They may be supervised by some older person who might act in the capacity of an instructor, such as in a cooking club, or they may be completely the children's own.

Students should be encouraged, too, to join such organizations as the Boy and Girl Scouts, Camp Fire Girls, 4-H Clubs. In such groups they receive excellent supervision, training and instruction. Not only do they receive instruction in actual subjects, but they also learn lessons of citizenship and harmonious living together.

### HOBBIES

Probably many of the children already have hobbies, but for those who do not, the formation of such recreational habits is very important.

Have the children who do have, discuss their hobbies and tell the class about them. They might bring items from their hobbies to school. After interest is aroused in the hobby activity, talk over hobby possibilities—costume dolls, collections of interesting bottles, such as cologne or perfume bottles, weaving, pottery, sketching, building model airplanes, wood carving, puppets, making sail boats—the list is almost endless. Your school and public libraries undoubtedly have several good books on and about hobbies and you will be able to find many valuable suggestions.

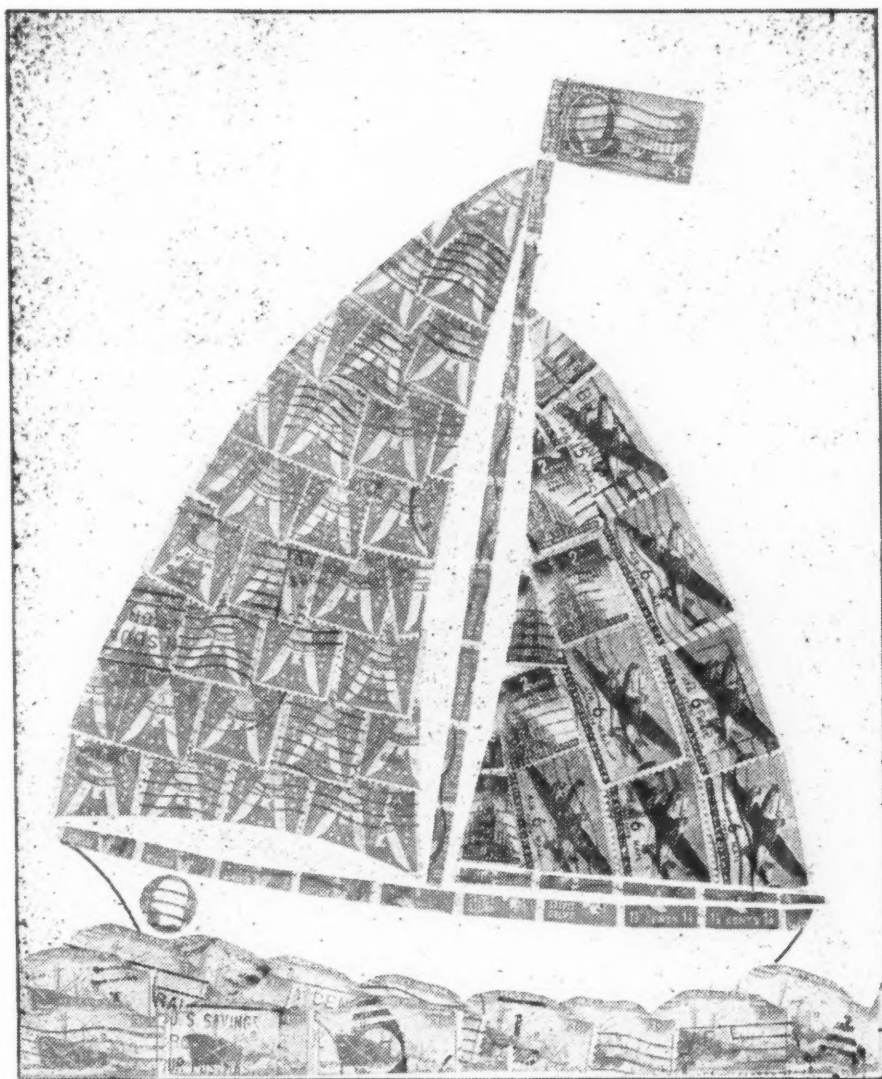
On the next page we have given an unusual variation on stamp collecting. It is especially good as a summer activity because the more stamps used the more interesting the design will be. Usually it takes a relatively long period of time to collect enough stamps for the activity. Also, it is one which can be continued indefinitely since the design possibilities are numerous.

### CONCLUSION

In conclusion we should like to emphasize again that the teacher should look for recreation possibilities which may be particular to her own community or situations. We have been able to give only a few suggestions. The important thing is that children should and must be encouraged in recreational pursuits which will keep them occupied with constructive activities which will benefit not only themselves but the whole community by keeping juvenile delinquency down.



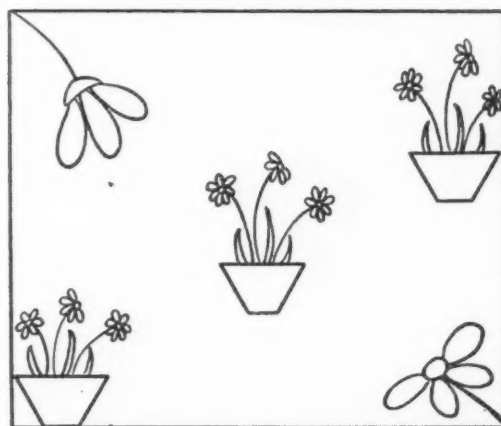
# STAMP PICTURES



By EDITH M. CULTER

Our class and stamp club saved all sorts of stamps in ordinary use. We saved them until we had a very large number. Then we cut the stamps off the envelopes being careful not to cut into the stamp or into the perforations. These stamps were then soaked in cold water until they separated from the paper. We dried and pressed the stamps until they were flat and separated them into groups, according to color and size.

Taking into consideration the sketch of the design (done on Manila paper), the children utilized the design and color of the stamp. For example: a design of a bus might have different people at the windows, the people being cut from individual stamps. Cancellation marks on orange stamps make realistic tiger stripes.



# GARDENS AND FLOWERS

## UNIT ACTIVITIES FOR ALL GRADES

Flowers are beautiful, interesting, and present a wealth of possibilities for developing a productive unit. The fine thing about this subject is that it appeals to children of all ages. There are so many phases which may be stressed that it will not be difficult to engage the attention of every member of the class.

There is abundant available material for a lively, short study on gardens and garden flowers. This makes it particularly welcome during the last few weeks of school but, of course, flowers can be used during any of the spring months.

On this page we have suggested study content, correlations, and activities for primary, intermediate, and upper grades. Necessarily the outline is short and must be filled in by pupil and teacher activity.

### STUDY CONTENT—PRIMARY GRADES

1. Learning names and appearances of different types of flowers.
2. Learning when they bloom.
3. Learning how flowers grow.
4. Inspecting flower seeds.
5. Discovering how birds and some insects help flowers.
6. Discovering how the wind and weather help flowers to grow.

### STUDY CONTENT—INTERMEDIATE GRADES

1. Studying the germination of seeds.
2. Studying the parts of the flowers.
3. Learning flower families.
4. Learning how to care for a garden.
5. Learning where flowers grow best.
6. Learning the names and identifying more flowers (in addition to those which children in the primary grades learn).
7. Learning the proper ways to pick flowers for bouquets.
8. Learning how bees help flowers to grow.

### STUDY CONTENT—UPPER GRADES

1. Learning the parts of a flower.
2. Learning how flowers grow — horticulture.

3. Learning how soils are used by flowers in their growth.
4. Learning the differences in annuals, biennials, and perennials.
5. Finding out the commercial uses of flowers.
6. Finding out the types of flowers best suited to the community and the particular soils.

### CORRELATIONS—PRIMARY GRADES

**Language:** Read stories and poems about flowers. Compose poems about flowers. Compile notebook data.

**Number Work:** Let flowers motivate addition and subtraction drill. Sketch a flower garden on the blackboard and use various parts of it in number work.

**Social Studies:** Consider the work of people who grow and sell flowers. Consider how flowers make our lives more enjoyable. Consider thoughtfulness in giving bouquets to friends.

**Health and Safety:** Thorns and stickers on some flowers are dangerous. How should we handle them? What about washing hands after working in the garden?

**Music:** Sing songs about flowers. Compose songs about flowers.

**Art:** Draw pictures of flowers. Use flowers for classroom borders.

### CORRELATIONS — INTERMEDIATE GRADES

**Language:** Read stories about flowers. Write captions and descriptions for flower pictures. Study planting directions on seed packages and in seed catalogues.

**Arithmetic:** Get commercial prices from a florist and use them in problems at class level.

**Social Studies:** Consider the types of flowers that grow in different sections of the United States. In foreign lands. Consider the methods of transporting flowers. How many types of people contribute to *your* flower garden? (The seed dealer, the hardware merchant, the tool maker, etc.)

**Health and Safety:** Consider the proper handling of garden tools. What causes hay fever, rose fever, etc.?

**Music:** Compose songs about flowers. Listen to music about flowers written by famous composers.

**Art:** Make designs with flower motifs. Consider artistic arrangements of flowers. Make flower stencils. Use parts of flowers in design.

### CORRELATIONS — UPPER GRADES

**Language and Literature:** Read famous poems about flowers and gardens. Write concise reports of the study.

**Arithmetic:** Gather statistics about gardening—how many days it takes for germination and maturation of several types of flowers, and so on. Use these in percentage problems at class level. Consider the problem of how these figures were first determined. (By taking averages over a period of time, etc.)

**Social Studies:** Consider gardening as a productive leisure time activity. Consider the garden as a factor in increasing the attractiveness and value of the home. How is the neighborhood improved by flower gardens surrounding homes?

**Health and Safety:** What about the benefits of gardening to one's general health? Some flowers are used for medicine. What are they? What are the effects of opium?

**Music:** Same as for intermediate grades.

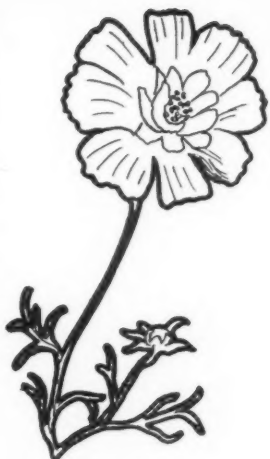
**Art:** Make abstract designs based on floral motifs. Make charts of tints and shades of various flowers (from observation). Make textile designs and patterns such as those suitable for colorful summer skirts and dresses.

### ACTIVITIES—PRIMARY GRADES

1. A visit to parks and gardens to observe flowers.
2. Grow flowers in the classroom.
3. Plan a play based on flowers and on the activity of the unit.

### ACTIVITIES—INTERMEDIATE GRADES

1. A talk by someone familiar with
- (Continued on page 42)

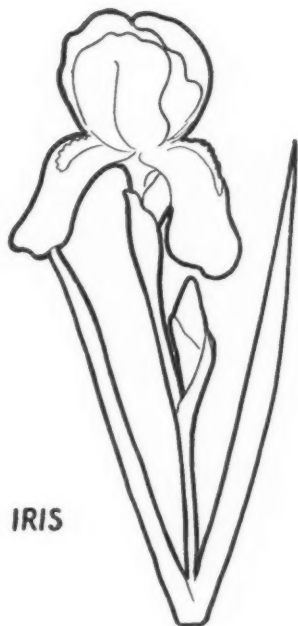


COSMOS

MARIGOLD



PETUNIA



IRIS



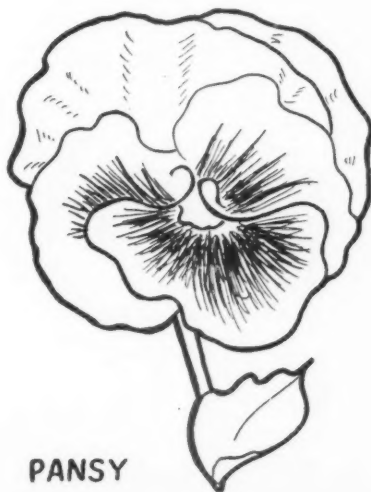
PEONY



CARNATION



DAISY

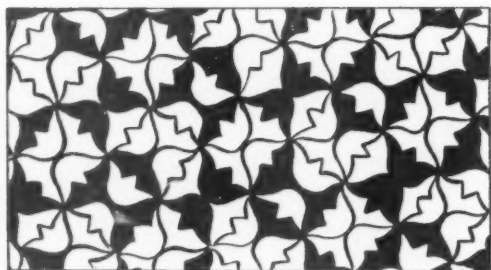
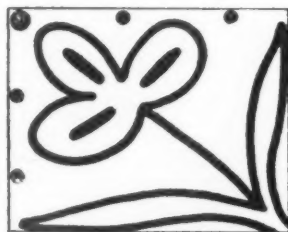
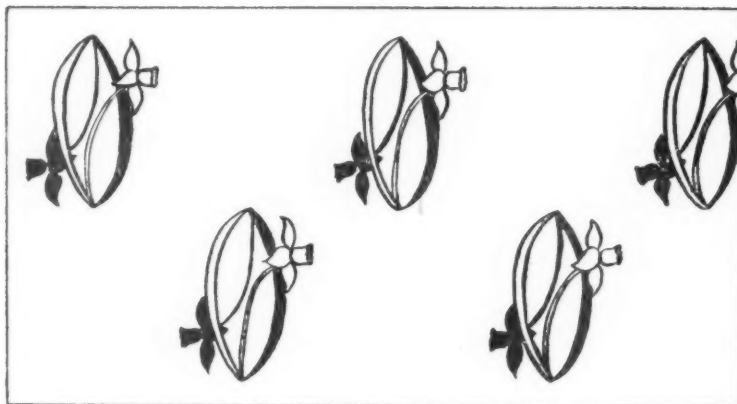
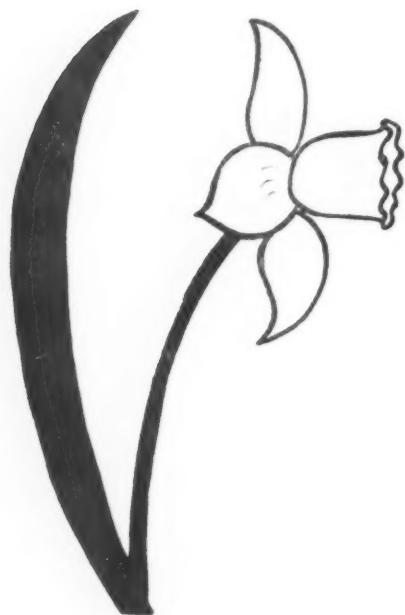


PANSY



SWEET WILLIAM

# FLOWER TEXTILE DESIGNS



Our clothes (blouses, skirts, dresses, ties, and so on), draperies and upholstery, and many other textile products utilize floral designs and patterns. We take these for granted many times, never stopping to realize that artists, specialists in this field, give much thought, talent, and effort to producing pleasing and colorful patterns for our clothes.

If possible, the children may do some textile printing in connection with this project. However, the chief object is to see what designs might be worked out on paper as possible patterns for textiles. Therefore, children will want to consider the imaginary use to which their designs are to be put. A design for a tie for father, for example, will differ from that for a full, summer skirt.

Then, too, applique work may be considered. Arrangements of the design at the left will be easily adaptable for this purpose.

Colors are very important. It is probable that transparent water colors rather than tempera or crayons will work best in making the patterns. The children are old enough to use these with discretion and to good effect.

After the designs have been worked out to the children's satisfaction, an exhibit might be held.



# ARRANGING BOUQUETS

By JEAN CURRENS

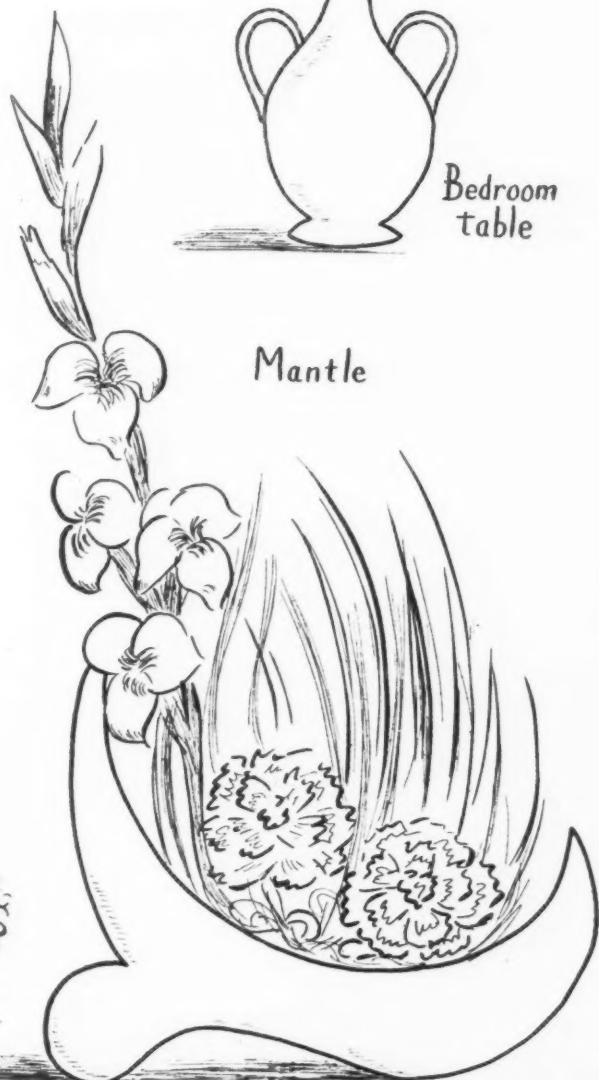
Flower selection, arrangement, and placement depend upon the kind of flowers, type of container, holders used, and location in the room.

In selecting and arranging flowers consider: lights and darks, line, size, quantity, combinations, greenery. Usually large, dark flowers are at the bottom of a bouquet, and small, light ones are at the top or edges. Greenery and blossoms should form some converging line or lines so that there will be a center of attention. Ivy is often used to extend an interesting line.

A plain vase is best. Bean jars and odd bottles often make interesting containers.

Holders, too, are important. Many bouquets require some support inside the vase. These can be made with tight rolls of mesh or netting. Sand also helps hold stems in place.

Another factor is the placement of bouquets in a room. A coffee table, mantel, dining-room table, or bedroom table will not accommodate the same bouquet graciously.



Dining room table



# TEACHING MUSIC IN THE GRADES

## MUSIC FOR THE MAESTRO

By LOUISE B. W. WOEPPEL  
SUPERVISOR OF MUSIC  
RALSTON, NEBRASKA

Unfortunately, many grade teachers who are expected to teach music, consider themselves poorly qualified in that field. However, this inferiority complex may be due to insufficient experience or training in one or more phases which may be isolated, analyzed, and taught individually.

Some teachers believe themselves lacking in general musical background. Others consider their theoretical information incomplete. Another group may be deficient in the techniques for teaching school music. Some feel incapable of demonstrating vocal usage because of voice limitations, due either to lack of volume, vocal control, or inexperience. The majority of those who dread the music period are handicapped by one or more of the phases listed above. Consequently, the teacher feels incompetent and hence unhappy in her work.

During the summer vacation it is possible to do much to alleviate this condition. Let us evaluate some of the opportunities for self-improvement. Even if one's tastes are not essentially musical, one can approach the subject from many angles. Whatever one's interests, they can be broadened to include music, if one desires to do so.

Suppose your interests are literary. Do you enjoy expositions and descriptions? If so, you should enjoy reading the printed program notes available in books or leaflets, which are used for a number of standard radio programs that feature musical masterpieces. While enjoying the deft handling of words you are also acquiring information usable in future music appreciation classes. Incidentally, listening to these notes on the air is also helpful, but the information seems more difficult to retain when it is heard only.

Are you fond of biography? Then you will enjoy the many books written about famous musicians. Whether one prefers the fictionalized, lighter type, or the more scholarly, annotated version, he may find his preference in musical biography. Studying the life of even one man helps to enrich one's back-

ground and leads into related musical channels of knowledge.

Closely related is the field of social science, of which musical history is a member. This will give historians a new slant on a familiar subject. Again, both the fictionalized and the fully documented versions are available. It is truly amazing how periods of history have affected and have been moulded by the music of that era. Perhaps no other field will reward one with so great an improvement in musical understanding.

Is drama your favorite literary form? The libretti or opera plots will give you new fields to peruse. While some standard operas have weak stories, many others possess libretti of power and charm. It is interesting to compare Wagner's use of old Norse legends with the literary versions extant. In other cases, it is possible to compare a dramatic and operatic version of the same plot—Shakespeare's *Romeo and Juliet* as compared to Gounod's version of the story; the English poet's *Othello* contrasted with the plot of Verdi's opera *Otello*.

Do you prefer books which give factual information, including description, exposition, history, and biography in less detail? One of the many books on the market which falls in the general category of "how to enjoy music" should satisfy your needs. Look over the table of contents to determine which musicians and compositions are represented. Scan a few paragraphs, at random, to sample the writer's style. Many books of this type are available at libraries as well as at book stores.

Perhaps you are an active person who enjoys sports. To secure the muscular relaxation, increase muscular "tone," and attain the rhythmic coordination so essential to skill, try some work in eurhythmics. This physical response to music may be done at home, to the radio, either alone or with a group of congenial spirits. This ability and knowledge thus acquired may be utilized in the schoolroom dur-

ing the long winter days when outdoor exercise is reduced to a minimum.

Another type of exercise that has musical value is folk dancing. Many of the intricate, modern dance steps which are borrowed from Latin America appear to be of folk origin. Folk dances of other countries offer equally delightful variations in rhythmic response to music. The early American square and circle dances, so popular today, are another diversion which has future school application. Books which give directions, "calls," and authentic music are available. Get a group of your friends together; employ a teacher or a "caller" and learn how to swing your partner as it was done in the old West. If you are adept at this art, you might learn the steps and progressions by yourself, then teach them to a group of youngsters at some recreation or social center in the summer. Volunteer and paid assistants are usually in great demand, and this type of leadership is quite different from that required to teach A B C's. Incidentally, putting into immediate practice the dances you have learned will mark them indelibly on your own mind so that you will be able to introduce them at school with greater self-confidence.

Perhaps you prefer to acquire your information in a more passive manner? If so, assign yourself a musical "listening hour" each week. Fortunately, several outstanding musical radio programs can be heard throughout the summer as well as winter. Listen to the programs of your choice regularly. In this way you will avoid undue repetition and will secure a wide variety of music, ably introduced and presented. If possible, listen to an additional different radio musical program each week. By sampling programs which present different types of music you will secure a variety of interpretations as well as a broad listening repertoire; both will add immeasurably to your general musical knowledge.

If you are systematic and analytical by temperament, you may wish to write

(Continued on page 46)



Three martins sat upon their porch. 3

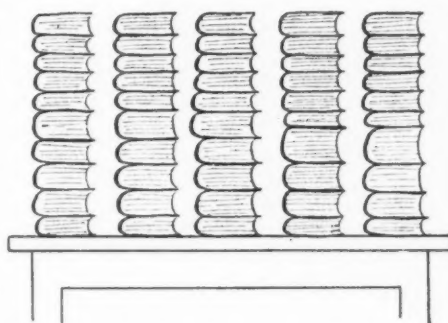
And four sat in a tree. 4

With two more flying in the sky 2

How many would that be? —

# SEATWORK

By ELEANOR DENNIS



Patricia piled the books by ten  
Upon the reading table.

Now count how many books, by tens,  
And tell me if you're able.



If Jean and Jimmy washed  
the boards, 2

And Ann and Dick put books away, 2

And Fred cleaned the erasers well, 1

How many helpers had Miss Gray? —

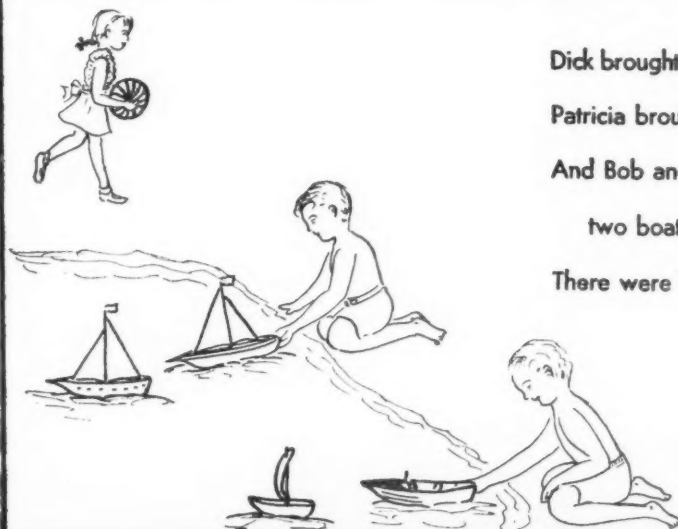


Dick brought two shovels to the lake.

Patricia brought a ball.

And Bob and Jim each brought  
two boats.

There were how many toys in all?



# THE UNHAPPY LION

## A STORY FOR THE CIRCUS UNIT

By AMY SCHARF

This short story about the circus and circus animals can be utilized in a variety of ways. First of all, it can be the motivating idea for a circus unit. Children, after hearing about the animals, will want to know more about them and about circus life. Use the story, too, during the unit on the circus.

This is an excellent story for dramatizing. There is a great amount of dialogue, and the situation, or plot, lends itself very well for this purpose.

Another idea is to pause at strategic parts of the story and tell the children to make their own illustrations of the part which has gone before. For instance, pause for illustration at the point where the animals, except for the giraffe, have given up and left Gregory. The drawings will, of course, be very rough, but such a procedure stimulates a great deal more interest than if you simply told them to draw a lion, or an elephant, or any other animal. If you like, you might wait until you have finished the story and then have them make illustrations for it.

"The Unhappy Lion" is also pertinent to a unit on animals. In the second and possibly even the third grade, it might be used to stimulate interest in learning more about the backgrounds of these animals—where they come from, how they live in their native homes, what they eat, and so on.

And, of course, it can be used simply as a story to be read to the children during the story period.

Here are some books which are recommended for use as an introduction to and for use during a unit on the circus:

*The Circus*, Eleanor M. Johnson, Unit Study Book No. 108, American Education Press, Inc., 400 South Front Street, Columbus, Ohio.

*Circus Parade*, Lydia Furbush; Macmillan.

*The Circus and All About It*, E. Boyd Smith; Stokes.

*Here Comes the Circus*, Horace Moses; Houghton, Mifflin.

News travels fast in a circus, so when Gregory the lion lay down in his cage and refused to eat, or get up, or even roar, it wasn't long before every animal in the whole circus had heard about it.

"Well, I never!" said Phoebe the elephant. "What in the world is the matter with him?"

"I'm sure I don't know," Henry Zebra replied. "Why, he wouldn't even roar when one of the monkeys went over to see if teasing would make him get up."

Phoebe shook her long trunk and turned to Mr. Giraffe, "Can you imagine that?"

Mr. Giraffe just looked wise and said nothing because, of course, giraffes cannot talk or speak, or even grunt yes or no. Even so, Phoebe Elephant understood that he was just as shocked as anyone else about Gregory's behavior.

Just then Tumblee, the monkey who had tried to rouse Gregory by tickling his ears, came skittering over to the group. "Of course you've heard," he began breathlessly, "about Gregory, I mean."

"Yes," said Henry Zebra, "we were just talking about it."

"What ever are we going to do, Tumblee? He can't just lie there and not eat, or get up, or even roar. Tomorrow is opening day, and a circus just isn't a circus without its star lion!" Phoebe wailed.

"That's very true," sighed Henry. And Mr. Giraffe nodded agreement.

Tumblee scratched his head thoughtfully, his bright eyes blinking rapidly. "I'm stumped. Even Jarvis, his trainer, can't do anything. Gregory just lies there with his head on his paws, and looks sad."

"Maybe he's sick!" Henry suggested.

"No, it's not that, he would have said so," Tumblee answered.

"Spring fever maybe?" Phoebe proposed doubtfully.

Tumblee scoffed. "Huh, spring fever certainly wouldn't interfere with his

appetite!"

Mr. Giraffe just shook his head again and continued to look wise.

The troubled little group at the entrance to one of the animal tents was in direct contrast to the colorful scene all about it. Tomorrow was opening day and the grounds hummed with activity. Already the big top had been put up, and bright red and yellow and blue pennants flittered and fluttered in the warm breeze.

Not far away several of the clever, painted clowns were laughing and jumping and tumbling about, rehearsing. One of the bareback riders was having a friendly argument with the tightrope walker. The tall, handsome ringmaster who always wore his high, polished black boots and shiny silk hat, was hurrying about seeing that things were being made ready. Excitement fairly tingled and crackled in the air!

But Tumblee and Phoebe and Henry and Mr. Giraffe took no notice. They continued to feel very unhappy about Gregory.

Then suddenly Tumblee exclaimed, "I've an idea! Let's all go over and talk to Gregory. Then maybe we can find what's wrong with him!"

"Excellent," agreed Henry.

"Wonderful," said Phoebe.

And Mr. Giraffe nodded twice as hard as he had before.

So they all trooped over to where Gregory's cage was standing. Phoebe the elephant lumbered along; Henry the zebra trotted beside her, and lively Tumblee hopped and jumped first on to Phoebe's broad back and then down to Henry's narrower one. Mr. Giraffe brought up the rear even though he could have outrun any of them had he wished to do so.

Sure enough, when they got to the cage there was Gregory, lying there with his shaggy head on his paws, his eyes closed.

"Do you suppose he's asleep?"

Phoebe whispered.

"I doubt it," Tumblee said. "He's

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probably just pretending to be asleep so that no one will bother him. And anyway, even if he is asleep we'll have to wake him up in order to talk to him."

"You go ahead and wake him, Tumblee," and Henry backed away a little. "Sometimes he gets awfully mad, you know."

"All right. Here, swing me up close to the cage on your trunk, Phoebe."

When he was right up to the bars of the cage, so close that he could have tickled Gregory's ears again, Tumblee said in a loud voice, "Hey, Gregory, wake up! Wake up, you have company!"

There was no response.

So in a slightly louder voice Tumblee called, "Wake up, Gregory! We've come to see you!"

Still no response.

Finally, mustering up all the breath that he could Tumblee practically screamed right into Gregory's ear, "Get up!"

Slowly, very slowly, Gregory opened one eye. "Go away," he said.

"Now Gregory," Phoebe said, "don't be like that. We've come over to help you."

"Yes, we want to help you," Henry said.

And as usual, Mr. Giraffe nodded.

Gregory closed his eyes. "No one can help me."

"Pooh," said Tumblee, "how do you know that no one can help you—you haven't even let anyone try."

"Nevertheless, I know," Gregory replied without opening his eyes. "Now please go away."

"For goodness sakes, Gregory! Stop acting like a spoiled cub," Phoebe scolded. "We're your friends; you can at least tell us what's wrong!"

"Yes, tell us," Henry added.

Mr. Giraffe blinked in agreement.

"No," Gregory said. And he turned away and buried his face deeper into his furry paws.

Seeing that it was absolutely no use to try to talk to him, the little group slowly turned to leave.

"Such a stubborn lion," Phoebe sighed. The other three sighed with her.

"Well, what do we do now?" Henry asked.

"I'm sure I don't know," and Tumblee frowned. "It would serve him right if we just left him completely alone."

"Oh no, we can't do that! After all," and Phoebe sounded very worried, "remember that tomorrow is opening day and everyone will be so disappointed if Gregory doesn't perform and act very fierce and ferocious as the king of beasts

should."

"That's true," agreed Henry.

While Tumblee and Phoebe and Henry were talking they hadn't noticed that Mr. Giraffe had not followed them back to the animal tent. They were all too busy thinking and thinking about how they could help Gregory and save the show to notice Mr. Giraffe's absence.

Meanwhile, he was still at Gregory's cage. When Gregory thought that everyone had gone away he sighed a very large sigh and opened his eyes. He was most surprised to see Mr. Giraffe still there. In fact, he was more surprised than pleased.

"Go away," Gregory said. "Stop hanging around my cage." Mr. Giraffe could not answer but he continued to stay, which was, after all, an answer in itself.

Gregory sighed again. "All right then, stay if you like. Since you can't talk you won't be bothering me with chatter." Gregory paused thoughtfully. "Yes, stay around. Maybe I'll even tell you what's wrong. Say! Maybe I shall at that! You can't go gossiping around to all the other animals about it!"

Gregory almost, just almost, smiled at this thought. "Yes, I shall talk to you. Come over here closer so I won't have to shout." Mr. Giraffe moved over close to the cage to listen.

Gregory cleared his throat and began: "It's really very simple, the reason I am sad. You see," and he paused dramatically, "I am tired of it all." He wanted to see what effect that would have and then continued, "I have been doing the same old thing year after year, day in and day out and I want a change!" His voice grew wistful. "Now if I could be a tightrope walker, or a clown, or a bareback rider—something interesting—then I'd be happy. But all the time I have to be a lion, just what I've always been!"

Mr. Giraffe's eyes almost bulged out of his head. "Of all things and the very idea!" he thought. "That silly lion, feeling sorry for himself because he can't be something he isn't!" If Gregory hadn't caused so much trouble and concern with his ridiculous idea Mr. Giraffe would have laughed right in his face. As it was Mr. Giraffe knew that he must do something to bring Gregory around to his senses! But what? Aha! Mr. Giraffe had an idea.

Straightaway he began to look as if he entirely agreed with Gregory. He nodded sympathetically, he even let a large tear roll down his face. Then with very elaborate gestures and motions he pointed to his own long, speechless

throat, and he moved his lips in imitation of the other animals talking. Then Mr. Giraffe wagged his head furiously and began to paw the ground with his forefeet. While he was doing this he looked slyly out of the corner of his eye to see what would be Gregory's reaction.

At first Gregory stared in absolute amazement at such goings on from the meek giraffe. And then he threw back his head and roared with laughter. He laughed so hard that tears ran down his face and he doubled up and rolled around his cage clutching his sides in glee. Finally, still choking with laughter he said, breathless, "I understand—oh, ho, ho, you, you a giraffe want to talk! Ho, ho, ho, don't be foolish, giraffes never have talked, they weren't made to talk!" And Gregory went off into another fit of amusement. "And you want to be fierce, you a giraffe want to be fierce! Ho, ho, ho." Gregory's laughter fairly rattled the bars on his cage!

During this performance Mr. Giraffe simply stood and waited. Suddenly Gregory stopped laughing and sat up straight.

"Say," he said, "come to think of it, it's just about as funny for me, a lion, to want to be a tightrope walker." Gregory considered this for a moment. "Well, I'll be darned! That's what you meant to show me!" Gregory stared at Mr. Giraffe in wonder. "Yes sir, that's what you meant." And suddenly Gregory started laughing again even harder than before. Finally he gasped out between laughs, "Well, I guess I deserved that one all right. Imagine me, a lion, being a tightrope walker!" And Gregory and Mr. Giraffe stood there laughing until their jaws ached.

All the commotion brought Phoebe and Tumblee and Henry running over to Gregory's cage. "What's going on?" cried Tumblee.

"For goodness sakes, what's happened?" asked Phoebe anxiously.

"Yes, what's the matter?" Henry said breathlessly.

Wiping his eyes with the back of his paw Gregory grinned at them and said, "It's all right. Everything's all right now. Mr. Giraffe here just gave me a good lesson in common sense, and believe me I've learned it well. But now," and Gregory began washing and smoothing his fur, "I'm very busy—have to get ready for the big show—after all, tomorrow's opening day!"

Unhappy Lion

# A THREE-RING CIRCUS TA



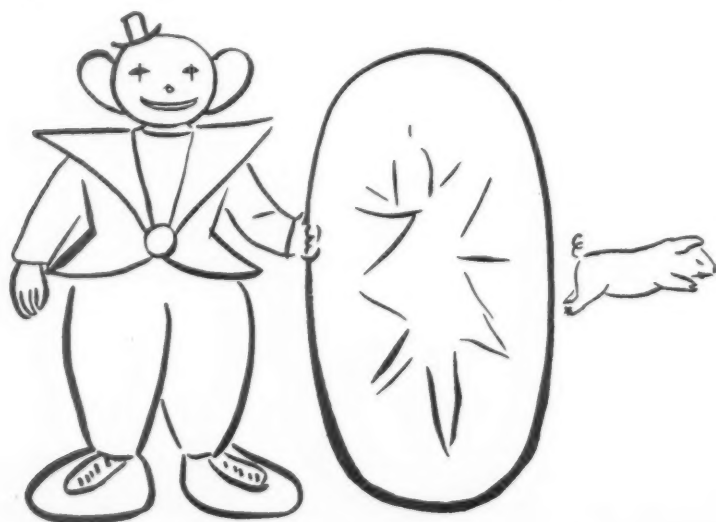
Here are figures for a table project, a sand-table project or a diorama. They represent some of the many actors and events of a circus; but by no means all circus characters are here. If the children read (or have read to them) stories about the circus they may choose other features to use in their sand table. We have not suggested methods for making the figures because these are well known to most teachers: modeling in clay, making clothespin figures, sketching on cardboard and adding easels or wood blocks, and so on. We should like to mention that if the children have dolls some of them might be dressed to represent characters in the circus. Toy animals may also be used.

Circus tents may be made from wrapping paper cut in the proper shape and supported by sticks stuck in the sand.

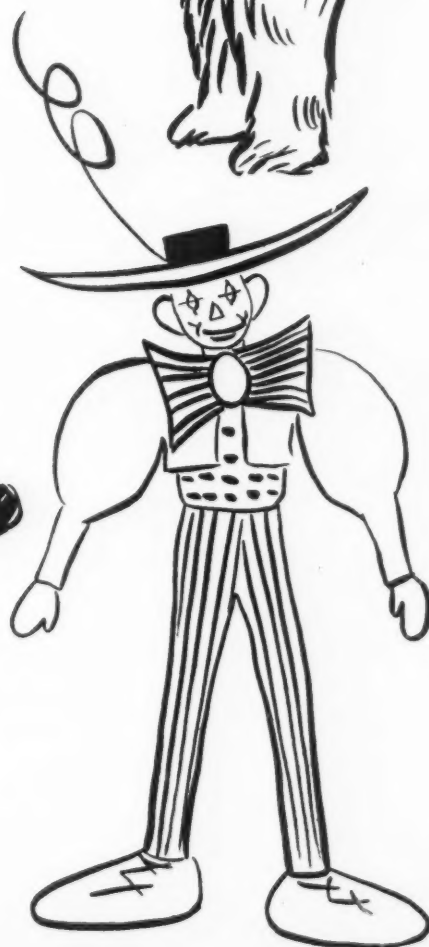
Cages may be small boxes appropriately decorated. If the entire sand table is to represent the inside of the tent, the three rings may be outlined in the sand or may be made of narrow pieces of lightweight cardboard shaped in circles and held together with staples, paste, glue, or paper clips.

Another use for figures such as these is as a backdrop for a circus program. The children may make large figures on wrapping paper and color them with tempera. To make the work easier, the wrapping paper may be left in strips of appropriate lengths and fastened together after the painting has been completed.

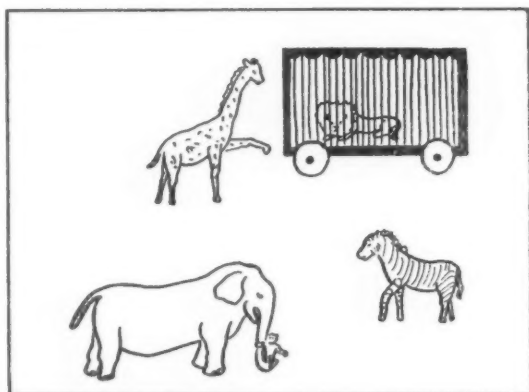
Also, the pictures may form the basis of some circus seat-work made around the circus story on page 34 to test the children's comprehension of the story.



# CUTABLE PROJECT



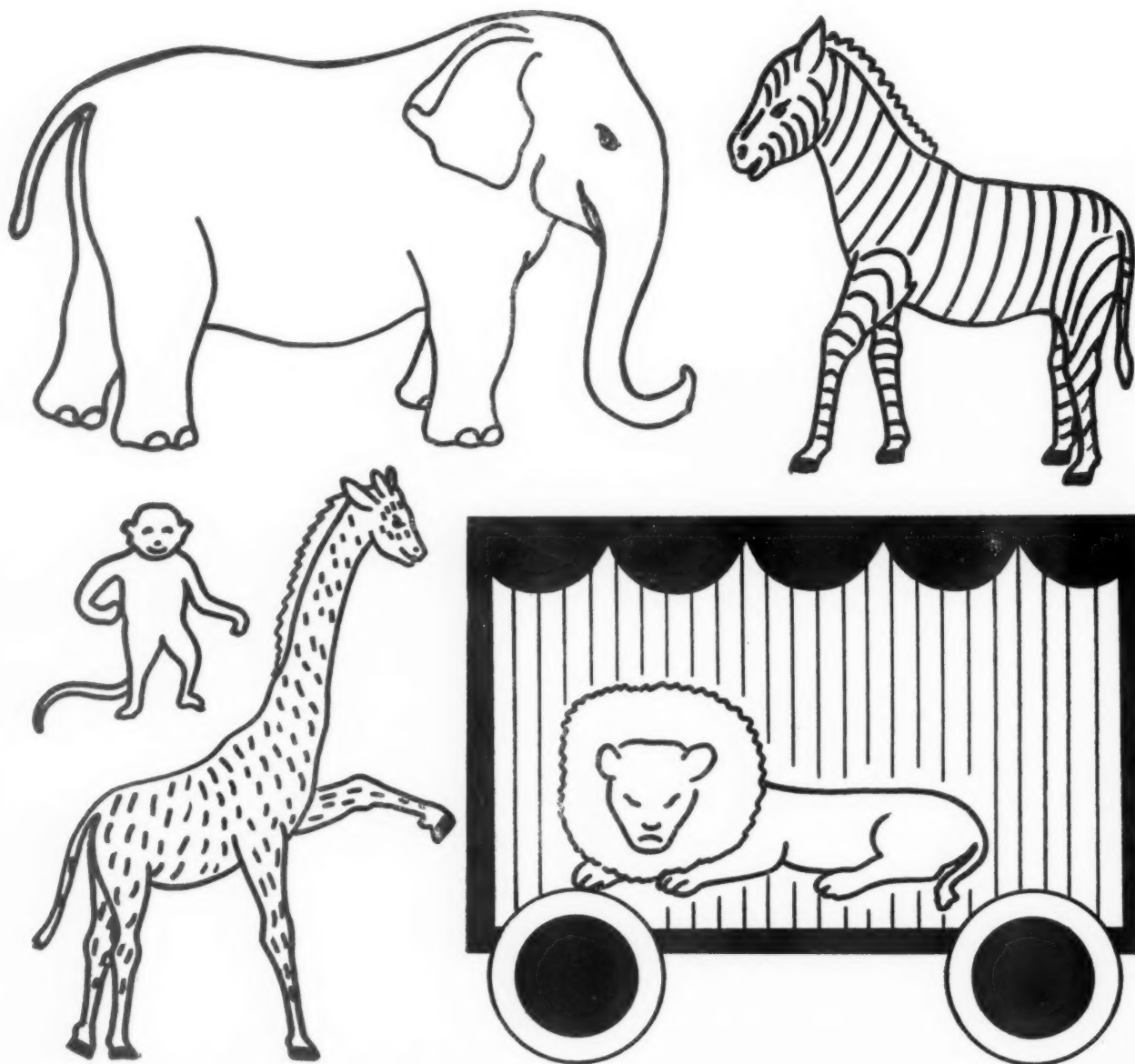
# STORY PICTURES



After the children have heard the story of "The Unhappy Lion," they are sure to want to illustrate it. While there are many possible media for such illustrations, we have chosen cutpaper work because it is likely to be overlooked by children and it does afford a great opportunity for creative work.

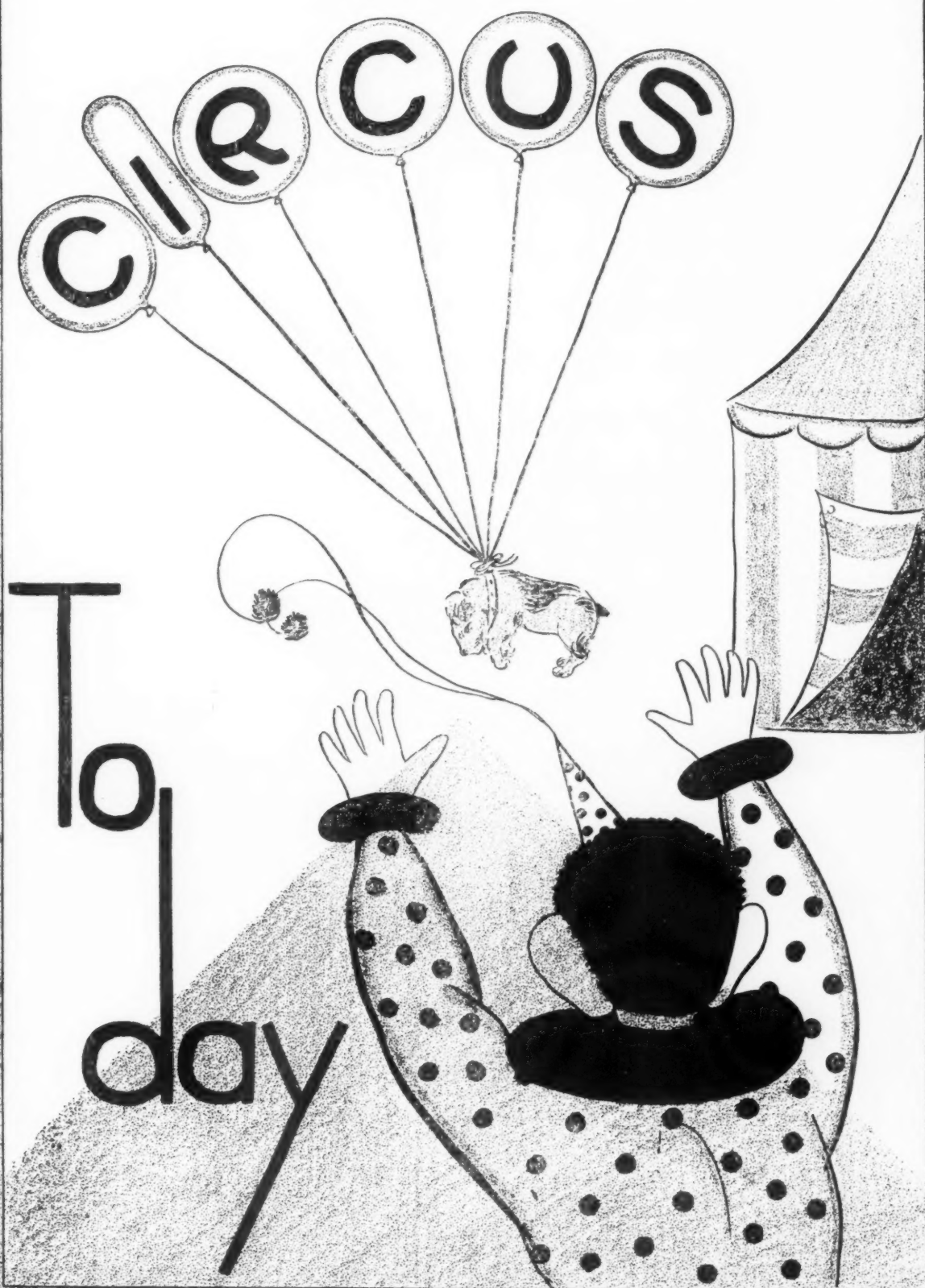
Here are pictures of Gregory being unhappy in his cage, Phoebe the elephant, Henry Zebra, little Tumblee the monkey, and wise Mr. Giraffe, who helped Gregory to solve his problem. These are the characters who are most important in the story but the children may well wish to illustrate the tightrope walker, the clown, the bareback rider, and the ringmaster. The composition suggested at the left is presented merely to give the children an idea of what may be done.

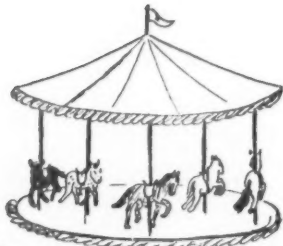
Cutting papers should be used. After the characters are cut and pasted on a piece of construction paper, the children may use crayons or tempera colors to draw in any detail they may wish.





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# Five Little Ponies

Words and Music - Mildred Wadsworth

*Merrily*

FIVE LIT-TLE PON-IES ON A BON-NY, BRIGHT DAY, WENT FOR A RIDE IN A ROUND-A-BOUT WAY,

ONE WAS BLACK AND THE OTH-ER WAS GREY, AND ONE WAS RED, AND VE-RY, VE-RY GAY. THE

FOURTH WAS WHITE, AND LOOKED QUITE PALE, BUT THE ONE I LIKED HAD A RAG-GLE, TAG-GLE TAIL.

THEY NE-VER STRAYED FROM THE PATH I FOUND, FOR THEY WERE PON-IES ON A MER-RY GO-ROUND!

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### Junior Arts and Activities

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## GARDENS AND FLOWERS

(Continued from page 28)

gardens and flowers in an unfamiliar part of the United States. (If you could find someone who has seen Alaskan gardens, the children could learn many very unusual things.)

2. Observe the various stages of plant growth.
3. A visit to a greenhouse, florist shop, or nursery.

### ACTIVITIES—UPPER GRADES

1. Study the life of Luther Burbank.
2. Plan a garden keeping in mind the desirability of having some flowers blooming all summer long; tall flowers at the back; some flowers for "bedding"; and so on.
3. Make an outline of steps to take in caring for a garden.
4. Make and study a diagram of the parts of a flower.
5. Have some person who is a student of botany talk to the class about the scientific aspects of flowers.

(Note: If you would like additional specific helps in carrying out this unit, book lists, lists of musical selections, and so on, write to the Editor. State grade level.—Editor).

## TURTLE

(Continued from page 24)

### IV. OUTCOMES AND INTEGRATIONS

(See Objectives.)

### V. BIBLIOGRAPHY

*Adventures in Science with Bob and Dan*, "Orange" Carpenter, Bailey, Stroetzel; Allyn and Bacon, Chicago, 1940. "Spring Surprise," p. 100; "Down to the Brook," p. 101; "Good-by Race," p. 102.

*Adventures in Science with Jane and Paul*, "Yellow" Carpenter, Bailey, Stroetzel; Allyn and Bacon, Chicago, 1940. "A Box Turtle," p. 116; "A Painted Turtle," p. 117; "Turtle Eggs," p. 145.

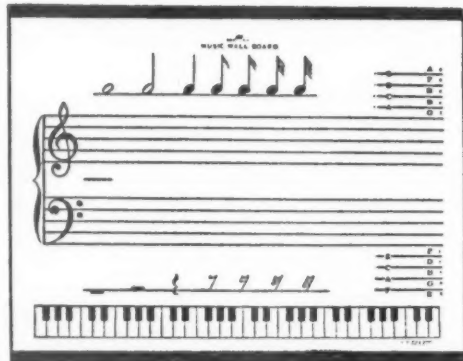
*Science Stories Book Three*, Curriculum Foundation Series, Beauchamp, Fogg, Crampton, Gray; Scott, Foresman and Co., Chicago, 1936. "Turtles," p. 116.

### AN INVITATION

We invite teachers to submit manuscripts of units, projects, activities, and the like. Careful consideration is given to each one received. Address: the Editor, *Junior Arts and Activities*, 4616 North Clark Street, Chicago 40, Illinois.

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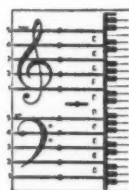


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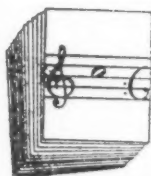
Musical Movie Board \$3.00

This device contains the same information as the Music Wall Board but it is printed on heavy paper for tacking to work tables or desks. By means of this board and the lettered blocks which accompany it, the teacher may teach a group of children at one board. The blocks are used in playing games which firmly fix in mind the fundamentals of note and key correlation.



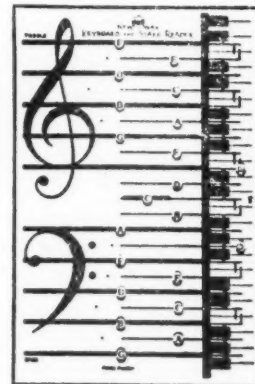
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Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teacher's Corner, *Junior Arts and Activities*.

## BUTTERFLY BOOKLETS

The study of the life cycle of the butterfly is of never failing interest to children. The miraculous transformation of the ugly, creeping caterpillar to the beautiful, dainty butterfly is as fascinating as any fairy story.



The many facts realized from the study of the butterfly may be made into an interesting booklet. The booklet may have the following divisions:

1. The four life cycles of a butterfly
  - a. the egg
  - b. the caterpillar
  - c. the chrysalis
  - d. the butterfly
2. Strange habits of familiar butterflies
3. Drawings of familiar butterflies

The drawings of the butterflies and the cover of the booklets may be made in art class. Each child should work out his own design.

—By A Sister of the Order of Saint Benedict

## SEATWORK IDEA

Jumbled word	Meaning	Correct word	Draw picture of word
baell	a dark color	black	
gdo	an animal who barks	dog	
merum			
awt			
gib			

Jumbled word	Correct word	List words in alphabetical order
ma	am	am
mfa		
ehil		
loei		
ldo		

—Ruth K. Imhof

## A BLACKBOARD BLIND

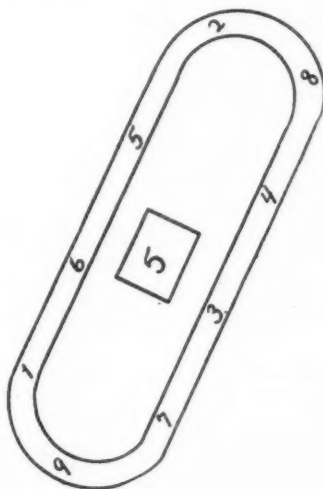
I put up a blind on my front board and beneath it I put on tests, spelling, morning arithmetic drill, and any other work which I do not want the class to see before a particular time or period. I find it indispensable.

A good used roller might have heavy brown paper tacked to it with a thin board at its base. This works just as efficiently.

—Birdie Gray

## HORSE RACE

This multiplication table speed drill device may be used as a stimulant to increase speed and interest in multiplication drill.



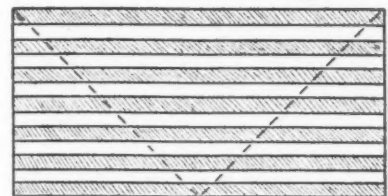
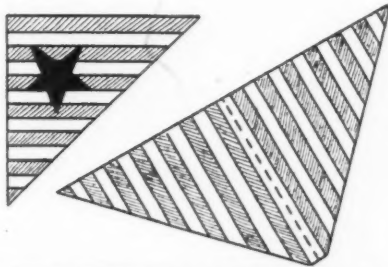
Draw a number of ovals on the blackboard. They represent race tracks. Place the number 1 to 9 in illogical sequence around the inside of the track. In the center of the track, place the multiplier to be used. A number card is pinned on the back of each child who enters the race. The entries write the answers opposite the numbers on the outside of the track. The child who finishes first with the correct answer is declared the winner.

—Marguerite Sugg

## AMERICAN BOOK MARK

Here's how children can make an American book mark of which they'll be very proud.

First, cut a sheet of white paper to a length of 6 3/4" and a width of 3 1/4". Rule the width of the paper into 13 stripes that are 1/4" apart.



Then color the stripes red and white with crayons or water colors. The white stripes will, of course, remain uncolored. There

should be 7 red stripes and 6 white ones.

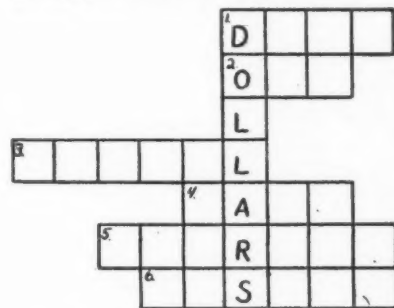
Fold the two ends of the paper toward the center to form a triangle. Now fold the ends of the triangle together to form a small triangle.

Cut a large star from blue paper and paste it in the center of one side of the triangle. Paste another blue star on the opposite side.

—Theodore Rider

## SPELLING PUZZLE

In creating an interest in spelling, I have found that children especially enjoy solving spelling puzzles such as the one shown.

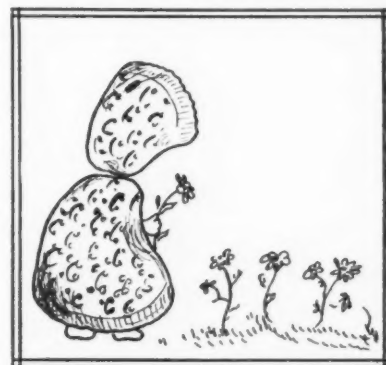


1. The same as two nickels
2. To have
3. Equals five pennies
4. A place to put money
5. The same as two dimes and one nickel.
6. The opposite of outside

—Ann Dubbe

## FUN WITH SEA SHELLS

Flat shells of various shapes and sizes, picked up on the beach, may be used to make beautiful tallies, placecards, or pictures. If you do not go to the beach, you may buy your shells in a store where goldfish are sold.



With a brush and water colors paint the shells. You may cover the entire shell with color or you may paint on bands, dots, or designs. Use the large shells for vases and the small ones for flowers; arranging and gluing them on a background of water-color paper and painting on the background appropriate stems and leaves.

You may use two large shells for a dress and a bonnet for a sunbonnet baby, painting the feet and hands on the background. Place tiny shells of various colors around her as in a flower garden, adding stems and leaves with water color.

—Elizabeth Oberholtzer

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Publications of The Southwest Museum will be of invaluable aid to teachers seeking material on Indians. This leaflet gives title, price, and authors (also, in some cases, brief descriptions) of their excellent publications about Indians and the southwestern part of the United States. It is free on request from: The Southwest Museum, Highland Park, Los Angeles 42, California.

The Division of Intellectual Co-operation, Pan American Union, Washington, D. C., is offering *Children in Latin American Art*, 25c. It is a collection of photographic reproductions of paintings which are the work of some of the fore-

most artists of Latin America.

An effort has been made to select pictures that have merit artistically and that are, at the same time, educational. Each painting is accompanied by two texts: one, intended for children, describes the picture; the second, for the use of teachers, contains a brief biographical note about each artist represented. The photographs are unbound so that they may be mounted or framed individually with their texts.

In response to the increasing interest of Americans in serious books that will help them to understand the problems of democracy and peace, the National Conference of Christians and Jews, 203 North Wabash Ave., Chicago 1, has compiled the 1946 adult book list *Reading For Democracy, IV*.

The list of 39 books was selected by a committee headed by Mrs. Harold Lachman, and copies of the list may be obtained.

(Continued on inside back cover)

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## YOUR BOOKSHELF

Something a little unusual in the line of craft and hobby books is *Animals For You to Make* by Philip L. Martin. The idea behind it, briefly, is that animals and toys for children generally are so realistic that they leave very little to the imagination. This, according to the author (and most of us will agree with him), disregards one of the most priceless characteristics of childhood—the ability to pretend.

*Animals For You to Make* endeavors to correct this common error. The animals are designed for woodworking and suggestions are given for making settings for the various animal groups.

The patterns for the animals are very simple, although children under the age of 11 will, in our opinion, have difficulty in reading the directions. These, however, are direct and specific and easy to follow. In an extended preface the author outlines the use of the wood, tools, paints and other colors, the method of putting the animals together, possible settings, and a method of enlarging the patterns. The remainder of the book is devoted to the animals themselves, pictures of them, diagrams of the "putting together," descriptions of the interesting features of the animals including their habitats and outstanding features.

If you do not wish to make animals of wood, the directions with minor adaptations can be used for soap carving. Or, perhaps you wish to make animal outlines on cardboard for simple stand-up figures; the patterns may be used for that, too.

All in all, *Animals For You to Make* is a handy book for the young (or not-so-young) hobbyists as well as for the teacher.

(J. B. Lippincott Co., East Washington Square, Philadelphia—\$2.00)

With an entire summer before you to

rest and to prepare for the coming year's work, you will probably want to give some time to a consideration of ways and means to make your future work easier and more stimulating. In this connection *Bruhn Simplified Art Instruction* by Florence Bruhn is a book which you will want to examine. Written by an art supervisor who apparently knows well the problems of classroom teachers—those in rural as well as urban areas—*Bruhn Simplified Art Instruction* is truly simplified.

It is divided into sections, one for each grade. Further, each section is divided into: an outline of materials both children and school should have in order to do the work for the particular grade, several major projects called "periods" designed to cover the entire year and progressing in difficulty, and several lessons developing each "period." The "periods" concern themselves with color, design, Christmas activities, lettering, illustration and design (correlating this with many social-studies units), perspective, poster work, and various other problems. Some problems such as color are used in all grades; more difficult concepts such as perspective are left for upper-grade consideration only.

The lessons are clearly arranged step by step so that a minimal amount of advance preparation and training on the part of the teacher is necessary. On the other hand, the highly trained but exceedingly busy teacher will find the exposition a saving of a great deal of time in planning.

(Midwest Press and Supply Co., Sioux Falls, S. Dak.—\$1.35)

One of the most fascinating and fanciful stories to come to our attention in a long time is *The Runaway Shuttle Train* by Muriel Fuller (with magnificent color illustrations by Doratheana Dana). The story tells about the

troubles of the people and the mayor and the city council of the biggest city in the world, to quote the text, in getting people from the west side of town to the east side of town, and vice versa. What happens when the shuttle-train system is finally installed furnishes a charming climax.

The style of this book is really superior and the material is so clearly presented that even if children are not city dwellers they will lose none of its significance. The same style is also one that will appeal to most adults and will make the reading of the story to children twice as lively. We do recommend *The Runaway Shuttle Train!*

(David McKay Co., 604 S. Washington Square, Philadelphia—\$2.00)

Lists of children's books are in constant demand as we here at *Junior Arts and Activities* well know. It is always a pleasure to call the attention of teachers and librarians to new lists especially when they are so well compiled as *Treasure For the Taking* by Anne Thaxter Eaton. The best way we know to give you an idea of this compilation is to mention the headings under which the books are listed. Here are a few: "Picture Books and Easy Reading," "Bible and Bible Stories," "Talking Beasts and Other Fanciful Creatures," "Horses," "Wild Animals Everywhere," "Birds and Insects," "Sea Life," "Folk Tales and Wonder Stories," "Legends and Hero Tales," "Prehistoric Times," "The Middle Ages," "Indians." There are many, many more subdivisions. It is easy to see how handy this volume can be to the classroom teacher anxious to have supplementary material for her units and activities.

Each book listed is accompanied by a succinct description, and the approximate age group which will find it to their liking.

(The Viking Press, 18 E. 48th St., New York—\$2.50)

*The Dog That Came True* by Darrell  
(Continued on page 48)



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## TOOLS — ANSWERS

(See page 17)

1. Wood.
2. Drawing straight lines.
3. Face and back.
4. Testing surfaces, edges, and ends; also for measuring and as a straight-edge.
5. For work too large for the try square.
6. Blade and handle.
7. Sloyd knife, bread knife, meat knife.
8. For working with wood.
9. Cut in the direction away from oneself.
10. The piece that slides back and forth on the bar.
11. Measuring and marking.

## MUSIC FOR THE MAESTRO

(Continued from page 32)

down the name of each number heard, its composer, interpreter, and your reaction to it. To be of value to you, the last named must be completely honest! Do this consistently throughout the summer for the greatest value. Some of the objectives of such a procedure are: a change in opinion about many numbers heard; a keener sense of musical discrimination; a fondness for certain conductors and ensembles because of their particular interpretations; a better understanding of all composers and their works; the ability to recognize and identify the most popular numbers by the masters; developing preference for music of a certain period, a specific composer, or one country. All of this musical growth will benefit you as an individual as well as a teacher.

Is collecting your hobby? Then broaden your field to include something musical—pictures of instruments, composers, conductors, and performers arranged according to the type of music they represent, their nationalities, or in chronological order. Then you can use your scrapbooks at school. Other musical topics are: musical oddities, anecdotes about men of music, prints of famous paintings which illustrate musical compositions, facts about music which particularly interest you.

Are you interested in research? You might begin collecting all the information available about some contemporary musician, or some lesser known person of an earlier period. The information gleaned about one person will add to your understanding of the profession as a whole. Moreover, your file, if correctly dated and the sources given, may prove of inestimable value later.

Those of you who like science should enjoy the science of music. Elementary harmony texts are available which will explain not only school music theory, but the basis upon which it rests. Some books are worded so simply that you may be able to master the beginning phases alone. If you need or desire the stimulus of a teacher, you might employ a tutor for a short time. With such instruction you will progress more rapidly than if you enrolled in a theory class, but you will not receive the college credit which you may earn from such an elective course. Whether credit or information is your goal, you will

benefit much from knowing the fundamentals of musical theory.

Improvement in singing or piano accompaniment can also be gained during the summer. If you have had previous training in one or both of these arts, you may need only to brush up on performance. Plan a practice period for each day and endeavor to work as diligently as if you were taking lessons. If you want to improve your technique, or if you have had no training in applied music it might be advisable to engage a private instructor in those fields. He can prevent the formation of bad habits and also speed up your progress. In addition, his professional advice and encouragement should do much to raise your self-confidence. Singing or playing for him will give you experience in performing which should benefit you when you wish to teach a rote song or play an accompaniment at school. Before deciding upon a music teacher, it is wise to determine if he specializes in beginners or artist pupils. In general, artists' coaches are less interested in beginning students; usually their fees are considerably more. Unless you are an advanced student, you might receive more benefit from studying with a teacher who concentrates upon the problems of beginners.

If you are particularly interested in some activity in which music is used, you might ask your instructor to let you work on that type of music, providing of course, that your ability permits. For example, football fans might enjoy learning the traditional school songs which are used at every intercollegiate game. You might learn to sing or play them. If you belong to a fraternal organization you might learn the ritual music. Naturally, your teacher must determine your ability, but most music instructors are eager to use material which interests as well as trains the student.

If you plan to attend a summer session this year, try to include some music. If your skill permits, join the vocal or instrumental groups. If possible, participate in eurhythmics, folk dances, or even social dances. All of these lessen self-consciousness. Plan to attend the concerts and programs sponsored by the school; good music

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heard in person can thrill one in ways impossible with radio listening alone. If your course permits, enroll in a music class which offers the type of work in which you feel deficient.

From the problems listed at the beginning of this article, select the one which troubles you and endeavor to correct it. Mastery of this one activity will aid all your music work. Like other fields, music education takes time, energy, and perseverance. However, one can accomplish a great deal and have a lot of fun at the same time, whether one works alone or in a group. Why not try it this summer?

## YOUR BOOKSHELF

(Continued from page 45)

Huff—a story fanciful yet never beyond the realm of the possible—should delight all children. William does so want a dog although his parents have told him he is too young and may have one when he is old enough to take care of it. But somehow, milk is poured into a saucer each day, bones are placed on a pan, and conversations are overheard by William's parents—conversations which only a boy and his dog can have. But there is no dog. William knows he doesn't have a dog—and yet he does. When William goes to the City Hall to buy a license and to the variety store to buy a collar and when he finally makes a bed for his dog, his parents decide that, after all, he is old enough for a pet. But not the black cocker at the pet store. William's Wags—the dog for whom he has bought the collar and license—is a very definite kind of dog in William's mind. At last he finds him in a dog pound, not quite as he had pictured him—but the collar fits! You see? How can boys help loving and understanding William and Wags? (Whittlesey House, 330 W. 42nd St., New York—\$1.25)

Junior Literary Guild selections for June: *Grocery Kitty* by Helen Hoke (boys and girls, 6-8); *Gigi in America* by Elizabeth Foster (boys and girls, 9-11); *Clover Creek* by Nancy Paschal (older girls, 12-16); *Skyblazer* by Howard M. Brier (older boys, 12-16).

For July: *The Mitty Children Fix Things* by Nura (boys and girls, 6-8); *Miss Pennyfeather and the Pooka* by Eileen O'Faolain (boys and girls, 9-11); *Mistress of the White House: the Story of Dolly Madison* (older girls, 12-16); *Wild Waters* by Lewis S. Miner (older boys, 12-16).

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## FREE AND INEXPENSIVE MATERIALS

(Continued from page 44)

tained without charge from the publishers.

*Bibliography of Economic and Social Study Material* published by the National Association of Manufacturers lists a number of things of interest to the elementary teacher. It includes lists of reference and supplementary reading materials, motion pictures available to teachers, school librarians and leaders of study groups.

The list is available without charge through The National Association of Manufacturers, 14 West 49 Street, New York 20.

Photographic views and brief historical sketches of the outstanding points of interest in and about Heg Memorial Park, Racine County, Wisconsin, have been compiled in a booklet, *Historic Heg Memorial Park* by Ella Stratton Colbo.

Much interesting material about the early settlement of that part of Wisconsin and the pioneers who went there is contained in this publication. It is available from the author (price is 50c) at 1645 Thurston Avenue, Racine, Wisconsin.

For those with a "sweet tooth" the Hershey Chocolate Corporation is offering *Hershey's Recipes*, a collection of chocolate and cocoa dishes for both daily and entertaining menus.

The collection includes recipes for cakes, frostings, candies, custards, sauces, beverages, ice cream, and the like.

It is available without charge from: Home Economics Department, Hershey Chocolate Corporation, Hershey, Pennsylvania.

Four more informative pamphlets available without charge from the Director, National Park Service, Chicago 54, are: *Chickamauga and Chattanooga National Military Park*, Georgia and Tennessee; *Jamestown Island National Historic Site*, Virginia; *Morristown National Historical Park*, New Jersey; *Whitman National Monument*, Washington.

The pamphlets include maps, photographs, descriptions of special points of interest, and histories of these places. They should be especially good for teachers planning trips to or close to these parks.

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